

TEN CENTS

VARIETY

VOL. XI., NO. 8.

AUGUST 1, 1908.

PRICE TEN CENTS.



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And Now the Talk of London! Watch Business Grow Wherever We Show!

SENSATION OF NEW YORK AND LONDON!

CURZON SISTERS

Original Aerial Flying Butterflies

MR. JOS. W. CURZON,

c/o Teck Theatre, Buffalo, N. Y.
Dear Mr. Curzon: I personally witnessed the act of the Curzon Sisters when they appeared at the New York Hippodrome in the season of 1906, and was very much impressed by the act. It was the first time that I had seen a revolving apparatus used in conjunction with an aerial teeth act. Very truly yours,
(Signed) ALBERT J. BORIE,
Editorial and Business Mgr.,
New York "Clipper."

MR. JOSEPH W. CURZON,

c/o New York Vaudeville Contracting Co.,
1431 Broadway, New York City.
Dear Sir: I had the pleasure of witnessing the performance of the Curzon Sisters in the Spring of 1906, when their teeth act was first produced, and to the best of my recollection the revolving apparatus utilized in this act was the first brought to our attention to be used for this purpose.
Wishing you unbounded success in all your

undertakings I beg to remain, yours very truly,
(Signed) WARREN A. PATRICK,
General Director,
The Show World Publishing Co.,

JOSEPH W. CURZON, ESQ.

Dear Sir: I am glad to hear of your apparatus as an adjunct to an aerial "teeth" act was first brought to my attention during the engagement of the Curzon Sisters at the New York Hippodrome in the Autumn of 1906. Very truly yours,
(Signed) RUSH (VARIETY).

Apparatus patented in United States and all foreign countries (but not in the Fiji Islands).

J. W. CURZON

Originator-Producer Patentee.

The Daily Telegraph, May 26th, 1908.—As these sprites fly through mid air, suspended by their teeth, waving white draperies under colored lights, the scene is as marvellous and fascinating as any witnessed in this country for a long time.

Standard, May 26th, 1908.—One of the most sensational of aerial feats.

Daily Mail, May 26th, 1908.—A charming picture and sensational, its merits as a spectacular

are undeniable. Elicited a really enthusiastic and thoroughly deserved ovation from audience.

The Morning Advertiser, May 26th, 1908.—A remarkable aerial performance. Thrilling, sensational and altogether unique. The plucky ladies giving confidence by the ease which they go about their business. The reception accorded them was enthusiastic in the extreme, each of the daring sisters being again and again recalled.

WHAT THE LONDON PRESS HAS TO SAY:

The Encore, May 28th, 1908.—An act only be described as the absolute greatest thriller ever seen in England.

The Era, May 30th, 1908.—The latest thrill. The amount of pluck and nerve necessary for the performance is possessed by few.

The Referee, May 31st, 1908.—Curzon Sisters. For sheer sensationalism eclipses anything seen in town for sometime past, an exhibition of dar-

ing that literally takes onlookers' breath away, a show no one who revels in the sensational should miss seeing.

The Performer, May 28d, 1908.—A daring performance.

Music Hall, May 22d, 1908.—One of the most dainty and daring of acts

Fellouan.—A remarkable performance.

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VOL. XI., NO. 8.

AUGUST 1, 1908.

PRICE TEN CENTS.

BIG THEATRICAL MERGER MEETING ON AUGUST 4th

Managers From All Over the Country Will Meet in New York for the Second Time to Confer on the Project.

On Tuesday next, August 4, the second meeting of the theatrical managers concerned in the universal merger proposed for all theatre interests will be held in New York City at a place not yet decided upon.

The conference is expected to bring a definite purpose of the promoters into view, and there will be assembled representatives of the different theatrical branches.

The general scheme of organization as understood is to have the managers enter into an agreement to protect the indoor show business by restricting the sale or leasing of theatres now built, and with restrictions against the erection of further houses by the members of the merger.

The plan also includes a harmony of interest, even in cities where opposition houses are playing, and will seek probably to hereafter prevent competitive bidding for actors or plays.

The former meeting held for argument upon the feasibility of the scheme maturing was kept severely secret, and information in reference to the merger is not easily obtainable.

The out-of-town newspapers have noticed the "merger" meeting, but in an ambiguous manner. The New York daily press has been strangely silent upon the subject.

WESTERN STATES UNSETTLED.

San Francisco, July 30.

There seems to be an unsettled condition of affairs in the Western States Managers' Association. Reports here for the past ten days have said that Alexander Pantages, the northwestern end of the Western States Circuit, would likely withdraw from the combination.

Certain agreements or conditions of agreements entered into between Pantages and the Ackerman faction in California are said not to have been complied with within the time limit set.

The latest report is the matter may be amicably settled, but some definite action by one or the other of the parties concerned is expected shortly.

Pantages controls several of the better houses on the circuit, all principally located in Washington, and in opposition to Sullivan-Considine; also the new Orpheum theatres in that section, although the latter are not supposed to fight the smaller houses through the Western States-Pat Casey-Martin Beck deal made in New York recently.

E. Ed. Ackerman is the leader of the remainder of the circuit, which includes a list of smaller houses stretching from California to Colorado.

SHOWMEN SEE GOOD OUTLOOK.

New York theatrical men professed to find great encouragement in the successful opening of half a dozen shows this week. At the Grand Street Theatre, New York, Al H. Woods' melodrama "Convict 999" opened Saturday night to well over \$1,000, turning away many applicants for admittance. At the Savoy, Atlantic City, "The Merry-Go-Round" played to something better than \$7,000, a record for the place, while Cohan & Harris' "Honey Boy" Minstrels likewise turned people away.

Victor Moore played to more than \$3,000 in three days at the Casino, Asbury Park, N. J., and a big opening was reported for "The Blackmailers of New York" at the Academy in Buffalo.

Tony Pastor will be the feature of the opening bill at the Doric, Yonkers. The Dean appears as a compliment to Harry Leonhardt, the Doric manager.

GENERAL MANAGER CARRUTHERS RESIGNS.

Chicago, July 30.

E. F. Carruthers has resigned as general manager of the Inter-State Circuit, which operates several Majestic theatres in Southern territory. Carruthers asked to be released to devote his time to outside interests.

Carruthers remains a director of the Inter-State, but says that next season there will be but five houses, and hardly worth giving all his time to them. The Inter-State houses will be located at Birmingham, Little Rock, Dallas, Fort Worth and Houston.

It is understood the Inter-State expects to apply for the franchise from the W. V. A. for San Antonio, but this is not certain. Other parties are awaiting the Inter-State's decision.

B. S. Muckenfuss, formerly the Dallas manager, succeeds Carruthers in the booking department at the Chicago office in the Majestic Theatre building.

Carruthers has been requested by the Circuit to accept a position as general supervisor, and this he may consider favorably. All contracts made by Carruthers for Inter-State time holds good. Mr. Carruthers will leave for New York City in a few days.

There is a possible connection between the number of houses on the Inter-State Circuit next season, five as announced, and the Jake Wells-Albee-Murdock-Weber & Rush deal in the South. Although that combination has not been finally closed, it will be, it is said, when John J. Murdock returns to New York.

HITE AND DONLIN.

A pretty good "name" combination for vaudeville is "Hite and Donlin," Mabel Hite, the comedienne, and her ballplaying man, Mike Donlin, of the New York "Giants."

Miss Hite is not expected to again appear in the role she created with "The Merry-Go-Round," and Mike leaves the diamond in time for both to appear in vaudeville at Hammerstein's on Oct. 19. Then they go West for fifteen weeks, booked by M. S. Bentham.

LINCOLN SQUARE REPLACES CIRCLE.

Charles E. Blaney's Lincoln Square Theatre has replaced The Circle on the route sheet of the Morris Circuit for next season.

William Morris and Blaney agreed upon a proposition last Saturday. The house will be booked by the Morris office following four weeks placed by Stair & Havlin, commencing the last of August.

It is understood Blaney retains an interest in the theatre, the vaudeville regime to continue during the remainder of his lease, and a percentage agreement for division of any profits agreed upon, with a rental price to be first deducted.

Cahn's Guide gives the seating capacity of the Lincoln Square at 1,459, divided into orchestra, 656; balcony, 407, and gallery, 397. On last Monday evening when a benefit was given at the Lincoln Square, there were said to be 1,800 people present, representing over \$1,200 in money at the regular box office prices, up to one dollar, which will also be the Morris scale.

The total capacity of the house is claimed as 1,800, with a cash capacity weekly (fourteen shows), at over \$13,000.

At the Morris office this week a VARIETY representative was informed it had not been decided whether Harry Lauder would be the feature of the opening bill at the Lincoln Square. Vaudeville might be installed there, it was said, a week or so before Lauder arrived.

Musical comedy or combinations will play the Circle next season, according to report.

The Lincoln Square is situated at Broadway and 66th Street, in the Arcade Building. It is three blocks from Percy G. Williams' Colonial on the same street. A diversity of opinion prevailed when the announcement of Morris having secured the house was given out. Many preferred the Circle for vaudeville purposes to the Lincoln Square, while some shrewd showmen held to an opposite opinion.

In construction, the Square is said to be the superior of any theatre in New York.

Mabel Russell, with two dancing boys, will open as a new act at Atlantic City on Aug. 10. Miss Russell's last engagement was with the "Merry-Go-Round."

\$100,000 IN RESERVE FOR RATS' "INVESTMENT FUND"

Large Amount Subscribed. Four Managers and 30 Houses Claimed. Vote of Confidence in Directors.

While no particulars or names were given out at the headquarters of the White Rats this week, it was said four managers and thirty houses were within the control of the "Investment Fund," and that the "Fund" had \$100,000 in money to operate with.

No admission would be made by Harry Mountford, secretary to the Board of Directors, of any interest purchased in "The Ohio Circuit," operated by Nixon & Zimmerman and Cohan & Harris in the Middle West. "The Ohio Circuit" is booked by Julius Cahn, whose interest is the booking arrangement which returns him a percentage of the gross in each house.

It was rumored during the week the "Investment Fund" had bought into this circuit, but confirmation was unobtainable.

Two New York City theatres were on the verge of engaging under the White Rats' banner for vaudeville, Mr. Mountford said, but the deal had not been closed, nor had other important negotiations pending for some days back yet reached a point where an announcement could be made.

On Wednesday Dennis F. O'Brien, the attorney for the organization, left for the West, and it was reported Mr. Mountford would join him there before the end of this week. Edward Mozart, who has linked his circuit to the "Investment Fund," accompanied Mr. O'Brien.

For the first time in the history of the White Rats an invitation has been issued in the form of an advertisement inviting vaudeville managers to book in conjunction with the order or "Investment Fund." The advertisement is in this issue of VARIETY.

At the regular weekly meeting of the order on Tuesday evening, the largest ever held in the club rooms, a vote of confidence was tendered the Board of Directors upon the policy taken, and the progress made.

An important statement bearing upon developments in connection with the operations of the "Investment Fund" is daily expected.

Atlantic City, July 30.

There was a meeting here on Thursday of managers interested in "The Ohio Circuit" of theatres. It was reported Cohan & Harris were disposing of their interest in the circuit. One rumor said the White Rats "Investment Fund" was the purchaser while another gave Nixon & Zimmerman, the other partners in the circuit, as the buyer.

Nothing definite could be learned, excepting it is known Cohan & Harris have stood ready to dispose of their share in "The Ohio Circuit" for some time if the price set by them was met.

MORRIS RUMORED IN YONKERS.

On Thursday last it was rumored William Morris would play vaudeville the coming season in Blaney's Theatre, Yon-

kers. It is a new house but three or four years old, having a capacity of about 800.

Previously it has held the lurid plays common on the Stair & Havlin circuit.

Not much faith was placed in the rumor by vaudevillians, who deemed the existence of the Doric, the regular variety theatre of the town, would debar an attempt being made to place an opposition house in a city of Yonkers' size.

ANOTHER BLANEY REPORT.

Philadelphia, July 20.

There is a report connecting Blaney's Theatre in this city, with William Morris and vaudeville. Nothing definite.

No information concerning the above could be secured at the Morris office in New York.

STOLL WON'T RELEASE TILLEY.

(Special Cable to VARIETY.)

London, July 30.

Oswald Stoll has refused to release Vesta Tilley from engagements on the Moss-Stoll Tour, and the refusal will prevent the male impersonator from appearing in the United States the coming season.

Percy G. Williams had arranged with Miss Tilley to play his houses in New York if her English time could be canceled or postponed.

At the Coliseum on Monday Rose La Harte failed to create a very favorable impression.

FELTMAN'S \$500,000 CASINO.

The building department in Queens this week received an application for permission to tear down Feltman's, the Coney Island amusement resort. It is the intention of the proprietor to build a half-million dollar pavilion and casino to be ready by the opening of next summer. The new establishment will include a large theatre. The present intention is to use this for extravaganzas.

This season has not been as profitable as one at Feltman's as the three seasons past, and on July 20 the establishment is said to have run \$20,000 behind last summer in gross takings, although, of course, it has been immensely profitable. The falling off in patronage is said to have decided Feltman in favor of the big improvement.

CRAWFORD SIGNS FOR 3 YEARS.

Clifton Crawford has placed himself under contract to Jos. M. Gaites for three years, during which time he will play in musical comedy under that manager's direction. Mr. Crawford is now with "The Three Twins" at the Herald Square.

That piece was to have ended its Broadway engagement in the early Autumn, but the run has been extended until Christmas.

The Bijou will continue with moving pictures until about August 15, when the present lease to the exhibitors terminates.

FRANK MOULAN VAUDEVILLE STAR.

For a consideration reported at \$1,500 weekly, Frank Moulan, the comic opera comedian, in company with his wife, Maude Lillian Berri, will play vaudeville in a comedy singing sketch, opening at Hammerstein's on Oct. 12. The act will remain in New York City long enough to visit the Williams and Keith-Proctor theatres before departing.

M. S. Bentham, the agent, has been working on Mr. Moulan to entertain the vaudeville project for some time. The comedian has been connected with "The Grand Mogul," "Sultan of Zulu," and "Humpty Dumpty," having received much publicity during the engagement of "The Sultan" in New York, when Henry W. Savage, the manager of the production, brought his star into the courts on a question of contract.

BARNES AT \$400 PER.

London, July 22.

For \$400 weekly Stuart Barnes, the monologist, will play the Pavilion, Glasgow, week Aug. 3 with other time after at the same figure.

Mr. Barnes was booked for Scotland by Jenie Jacobs while she was here. It is a very large salary for the house, more than Barnes received in London.

MORRIS BOOKS BARNOLD'S DOGS.

A report neither affirmed nor denied at the Morris office had it during the week that Charles Barnold, the animal trainer, had booked his dog act, with the famous "drunk," on the Morris Circuit for next season.

A year ago Barnold engaged his act, then almost unknown in the East, through Morris for the Klaw & Erlanger time at \$750 weekly.

WERBA-MITCHELL'S "GIRL ACT."

Before September shall have passed there will be a new "girl act" appearing over the horizon shaded by the New York Theatre. Louis F. Werba and Julian Mitchell, who make that house their roosting place, will be the producers.

"STAR BOUT" CASE SETTLED.

The "tSar Bout" law suit is settled or in process of settlement. Taylor Granville and wife, who are the larger part of The Star Bout Company, will pay the plaintiffs about \$900 to discontinue the action, brought, it was said at the time, on behalf of New Wayburn, the latter having shortly before been declared a bankrupt when Granville decided he owned the vaudeville act, without conferring with Wayburn in reference to his decision.

"MERRY-GO-ROUND" LAYING OFF.

"The Merry-Go-Round" is "laying off" this week. The same condition will prevail next, but it reopens on Aug. 10 at the Colonial, Boston, preparatory to taking up the regular season's routing in the legitimate houses.

Clarice Vance sailed for London on the "Oceanic" July 29.

Georgia Cunningham has decided to appear in Allen & Burnett's vaudeville production "College Chums" instead of going with Woodhull's "High Rollers" next season.

ATLANTIC GARDEN A MUSIC HALL.

Plans for the Atlantic Garden on the Bowery are fast developing to convert the Garden into a music hall of the continental type. The Atlantic Garden is nearly a fac-simile of the Wintergarten, Berlin. At present the seating capacity is 2,000, but the stage is inadequate for a regulation performance requiring sketches, ballets, or the customary numbers necessitated by a music hall policy.

The stage will be reconstructed and other improvements gone through with in time to have the Garden a music hall when the Manhattan Bridge shall have been finished.

The new bridge will discharge its travellers in front of the Garden's doors, and there will be a wide plaza for the large traffic which the bridge will bring to the section.

It is possible that Charles Eschert, one of the Garden managers and its booking director, will visit Europe in search of ideas while the alterations are going on.

WILLIAMS DEDUCTS TWO.

Two of the theatres composing a portion of the Percy G. Williams vaudeville circuit last season will adopt another policy than the variety shows the coming season.

A stock company will take possession of the Gotham in East New York, remaining there permanently over the winter unless the present intention is changed, and the Novelty, Williamsburg, will continue with its moving picture exhibition.

The absentees from Mr. Williams' vaudeville list leaves the manager with the Orpheum, Colonial and Alhambra, all "big" houses. The new Greenpoint theatre now building can not be completed before October, it is expected, when the opening will occur and that house added to the Williams chain.

WANT NIBLO BACK.

It was rumored about the city this week that Fred Niblo, the President of the White Rats, might return to New York very soon, interrupting his long trip abroad for a short time, in order to be present during the establishing of the Rats' new venture as part directors of vaudeville theatres under the "Investment Fund" plan.

CHICAGO OPERA HOUSE LEGITIMATE.

Chicago, July 30.

The Chicago Opera House (Kohl & Castle) will have its attractions placed through Klaw & Erlanger for next season. During the vaudeville opposition last year it played vaudeville.

"BROILERS" WITH FOY SHOW.

The vaudeville number, "Ned Wayburn's Broilers," has been engaged to go with the Eddie Foy production by the Shuberts, entitled "The Hamlet of Broadway." The Wayburn act played a week or so in vaudeville.

Bert Kahlmer, who was billed in the act as "a chorus man," although Mr. Kahlmer states he has never appeared in a chorus, will go out at the head of the Carter De Haven piece, in which Harry Clark lately made a try. Kahlmer will be jointly featured with Jessie Brown, and will have four young women for the ensemble.

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SIME J. SILVERMAN,
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Vol. XI. AUGUST 1. No. 8.

The Colonial and Orpheum will re-open
August 31.

The Six American Dancers are on a
month's vacation.

Clayton and Drew have signed with the
"Merry Maidens."

W. E. Whittle, the ventriloquist, will
return home in September.

Pauline Hall will be the feature act at
Young's Pier, Atlantic City, next week,
Aug. 3.

Sam Shannon and his "Quick Lunch
Girls" open at Sheedy's, Newport, next
Monday.

Coney Island's Mardi Gras celebration
has been set down for the week of Sep-
tember 14.

Al Sutherland returned to New York
on Tuesday, having remained but one
week on the other side.

Earle Reynolds and Nellie Donegan, the
skaters, have been booked solid by the
Casey Agency until July, '09.

The New York Hippodrome opens Au-
gust 29. Eight circus acts new to the big
Hippodrome stage have been booked.

Charles Michel, formerly of the Mari-
nelli office, is now handling several acts,
foreign and native, on his own account.

The Four Stewart Sisters will return
from abroad in time to open at the Fifth
Avenue August 10, booked by H. H. Fei-
ber.

Ziska and King have dissolved partner-
ship. The act is in the Northwest.
Ziska will continue as a comedy magi-
cian.

Mike Bernard and Blossom Seely have
been booked over the Orpheum Circuit by
Pat Casey, opening Aug. 2 at Salt Lake
City.

The Tasmanian-Van Diemens, one of
the feature acts with the Hagenbeck-Wal-
lace Circus, have signed with William Mor-
ris for the coming season.

Katheryn MacDonald, she of the P. G.
Williams staff, has possessed herself of a
"sheath" gown. The try-out will occur
the first night the moon lays off.

A. Bernardi, the lightning change artist
on the Hammerstein Roof, is a brother of
Constantino Bernardi, also a rapid changer
of clothes, well known on the other side.

Well, what do you know about that? Rosie
Dongan sprang a "sheath" bathing gown
on Brighton Beach last Sunday, and
the sands turned over. Oh you Rosie!

For the second time within two months
Maunice Goodman, the attorney for the
United, has lost his mustache. Mr. Good-
man has given up the case as hopeless.

Howard Prevost (Rice and Prevost) is
about again, but requires the support of
crutches. It will be about two months
before Prevost can work.

Grace Leigh is playing the role taken
by Grace La Rue in "The Follies of 1908"
until last Saturday night. Miss La Rue
left to rehearse with the Sam Bernard
show.

It isn't true that business is bad every-
where. The elevator systems in both the
St. James Building and the Knickerbocker
annex are working at capacity and then
some.

Lelia Smith, late of the Henry W. Sny-
age and Richard Carle forces, has a single
"kid" act planned in which Miss Smith
will enter vaudeville.

Ed. Kennedy, formerly of Kennedy and
Wilkens, and Anna B. Howard, of Balti-
more, were married some time ago. They

are now playing together as Kennedy and
Kennedy.

Bert Leslie is rehearsing with "Fluffy
Ruffles," which will open the Criterion.
Mr. Leslie plays a slangy part and will
introduce bits from his vaudeville sketches
into the piece.

William L. Lykens will be back at work
next week. He was a victim of heat pros-
tration six weeks ago, and for a time was
in a critical condition.

Susanne Leonard Westford, Lillian Rus-
sell's sister, will have the role formerly
played by Emma Janvier in "Fifty Miles
From Boston," when that Cohan-Harris
show takes to the road.

Bert Miller, the Scotch ventriloquist,
who causes his "dummy" to impersonate
Harry Lauder, is in New York, and will
publicly appear within a couple of weeks.
Arthur Klein has the booking.

The wedding was solemnized on Wednes-
day of last week in Long Island of L.
Frank Miller, last season musical director
of the "Colonial Belles," and Katherine
Valmore, of the Valmore Sisters.

Senor El Cota, a foreign xylophone
player, will make his first appearance in
America at the Fifth Avenue, Sunday (to-
morrow). El Cota's xylophone is eight
feet long. Arthur Klein has the act.

Ross Lewis and Mamie Hennings (Hen-
nings, Lewis and Hennings) were married
July 21 at Toledo, in the home of the
bridegroom's father. The newly-weds are
at their summer cottage at Put-in Bay, O.

The two Astrella girls will play as a
"sister" act hereafter. Formerly the act
was a trio with a young man as the third
member. He was left in Cuba when a
four weeks' engagement there was con-
cluded.

Cal Steward, "The Corner Grocery Story
Teller," is in New York spending a vaca-
tion varied with telling his humorous
stories to the Edison phonograph. The
latter will employ Mr. Stewart busily for
some weeks.

Harry Leonhardt, from Yonkers, will
tender a benefit to the Order of the Bnai
Brith, in his home city, on August 9.
Lillian Shaw will appear. It is reported
that when Mr. Leonhardt is in New York,
Yonkers closes up pending his return.

John Zonoulakis, the musician and clay
modeler, who has played all over the west,
is in New York to make his first appear-
ance here.

William Cameron, formerly with "The
Orchid" and other musical comedy produc-
tions, is preparing a singing and dancing
sketch for vaudeville in which he will be
assisted by Frankie St. John, formerly of
the team of LeFevre and St. John. Wes-
ley & Pinsue will direct the vaudeville tour.

Williams and Tucker will return from
England in time to open October 19 in
either of their two former sketches or a
new one they now have. Bookings are
placed by Bentham.

Sampson and Douglas, Mrs. Nick Hughes
and "Bob," the general utility man at the
Alhambra, will be in "Fun in a Boarding
House" when that B. A. Rolfe-Pat Rooney
production appears at Trenton August 17.
Sam Sampson will act as road manager
for it, also playing a small part.

The Three Florence Sisters have re-
turned from a three weeks' visit to Hav-
ana, Cuba. They repeat there August
17, opening at the National, and will
continue on down toward the Isthmus,
even penetrating the wilds of South
America, booking direct with the man-
agers.

Rita Redmond is in Bellevue Hospital
(Ward 21), New York City, slowly re-
covering from a serious operation per-
formed last Saturday. Within twenty
minutes after her arrival at Bellevue she
was operated upon. Miss Redmond is en-
tered upon the books of the institution as
Mrs. Rita Brush.

The Family Theatre, Chester, Pa.
(Boon & D'Esta), will open September
21, playing two-a-day. This change in
policy will involve the expenditure of
about one-third more for the weekly
bills. Seven acts will be booked for each
bill, instead of five as formerly under the
"three-a-day" plan.

Ward and Harrington, the American
vaudeville pair, open next Monday at the
Empire, Brixton, London, for their Eng-
lish premiere. The team went to London
several weeks ago "on spec." Paul Mur-
ray, the William Morris London represen-
tative, arranged the engagement and will
direct the foreign tour of the act.

Mrs. James E. Cooper and baby, and
Mr. and Mrs. Sam A. Scribner are due to
return to-day from a two weeks' sojourn
at Brookville, Pa., where they traveled
in an auto "chauffeured" by Mr. Scribner.
They were 140 hours in making the
journey; 128 hours Scribner spent under
the machine trying to locate the trouble.

Jack Norworth's chauffeur was taken in
custody the other night by a bicycle po-
liceman for speeding. Upon his pedigree
being taken at the station house, he an-
swered that his employer was Jack Nor-
worth. While the Lieutenant at the
desk continued writing, he hummed, "I'm
Sorry," when the chauffeur said, "That
should be 'Honey Boy,' instead."

Law Morton will go to London as the
representative for Hart & Werba in the
London office to be established. Jos. Hart
is expected to return about Sept. 1. Four
"Enturity Winner" companies will be or-
ganized for abroad, engagements having
been entered for each by Mr. Hart. A
fifth company in the same piece will go
over the Orpheum Circuit. Two "Rain-
Dears" companies are also booked abroad
for the Hart & Werba account.

Conway and Leland, the monopedes,
will play over here on October 12, booked
by Jenie Jacobs.

V. C. Morley, well known among musical
comedy players, has been engaged by Jos.
M. Gaites to head the "No. 2" company
of "The Three Twins," the original of
which is playing at the Herald Square,
N. Y.

DEWEY AND GOTHAM IN WHEEL.

Although the Empire Circuit Executive Committee has left the traveling managers of the Western Burlesque Wheel entirely in the dark as to what arrangement has been made to play the Dewey and Gotham theatres in New York next season, there seems to be a strong feeling that burlesque will hold forth in the two Sullivan-Kraus establishments.

From another source it is clearly indicated that the Empire directors have entered into an arrangement with William Fox, the moving picture man who acquired the leases on the Dewey and Gotham, by which a rental somewhat in excess of that paid by Fox to Sullivan & Kraus will give the burlesque people control of the two stands.

As a side light upon the transaction it is pointed out that the introduction of Pastor's Theatre and the Gayety in Hoboken into the Eastern Wheel by Dave Kraus, may have had something to do with the Fox-Sullivan-Kraus deal.

Neither house could have been taken into the Western Wheel. Pastor's was in direct opposition to the Dewey so long as that played Western burlesque shows, the two establishments being within a stone's throw of each other. The Western could not have taken in the Hoboken theatre because Thomas W. Dinkins, manager of the Bon Ton in Jersey City has an exclusive franchise which covers all of Hudson County, N. J., in which Hoboken is located.

Once the Dewey was eliminated from the Western Wheel, even if only temporarily, the two Dave Kraus stands became highly desirable for the opposition.

Western managers are going ahead on the supposition that they will play both the New York houses. One, who is scheduled to open the season at the Gotham, last week sent his program matter, billing and property plots to the Harlem place by registered mail. The package was accepted and receipted for, and this incident is taken as further proof that the Sullivan-Kraus houses have been saved for the Empire Circuit.

Another indication that the Westerners have provided for the future in New York is the fact that the Executive Committee-men, who were in session in New York for several days just after the transfer to Fox was recorded, have left the city and seem to be giving the matter no further thought.

Col. Whallen of Louisville is in Europe, and even Harry Martel has not been at his desk for ten days or more.

"THE UNMASKING" FOR BURLESQUE.

John Jermon will put in "The Unmasking" as a special feature of next week's show at the Gayety, Philadelphia, where summer stock burlesque is holding forth. This is the sketch played last season by Edwards Davis. It is an intensely dramatic piece and its use next week is designed by Mr. Jermon to test its availability for burlesque. If the audiences at the Gayety like it next week, Mr. Jermon will sign the act as a feature for Jacobs & Jermon's "The Golden Crook" Company, playing the Eastern Wheel time the coming season. The company includes six people.

May Ward and her "Dresden Dolls" play at Shedy's, Newport, next week. Miss Ward will continue in vaudeville with her "girl act."

FIRST BURLESQUE OPENING.

Altoona, Pa., July 30.

The first burlesque show to commence the season of '08-'09 opened here last night. It was Williams' "Imperials."

Much interest seemed to be centered by the company in Joe Adams, who appeared in the pieces, Adams having also staged the show.

For a premiere, everything passed off very smoothly, and the "Imperials" pleased Altoona, although this is a city not well versed in burlesque entertainment.

On Saturday the Williams troupe plays Pittsburg, and will continue on the road until it takes its regular place in the Western Wheel route when the official season opens.

HAYES STICKS WITH REEVES.

"The Mardi Gras Beauties," the Al Reeves and Wm. S. Campbell Eastern Burlesque Wheel show, will go out this season with Edmund Hayes at the head, after all.

Mr. Reeves had notified Mr. Hayes the contract entered into could not be carried out owing to notice received by Reeves from J. Bolton Winpenny of Philadelphia, claiming Hayes' services for a term of years.

Upon Hayes presenting to Reeves' satisfaction evidence that Winpenny could not hold him, the "Wise Guy" was told to go ahead and complete the show he had started.

Reeves has heard nothing further from Winpenny, but arrangements have been made to anticipate any action the Philadelphia Western Wheel manager may institute.

ASKS FOR FAIR TREATMENT.

Cincinnati, July 30.

The Cincinnati papers have taken up the issue raised in Louisville over the proposed new Gayety Theatre to be operated by the Eastern Burlesque Wheel.

Since the site was announced, and before, antagonism to the project developed in Louisville, and was said to have been incited by some person or persons connected with the Western Wheel, which plays the Buckingham, John H. Whallen's theatre, in the same city.

Ostensibly R. K. Hynicka of Cincinnati has been the prime mover in the new Louisville theatre, and a case of inter-city jealousy has been made out, but the source of the annoyances goes deeper than this.

Mr. Hynicka said this week the Gayety would cost \$125,000 and conform with the regulations of Louisville in every respect. "All we ask for is fair treatment," said Mr. Hynicka.

CURTIN'S EXCITING VACATION.

Beaumont, Tex., July 30.

James H. Curtin, the New York theatrical manager, who has been spending a vacation in Texas, his native State, leaves to-morrow for home.

Mr. Curtin is a popular Texan, and while here, as a reminder of the good old times have not been forgotten, the peaceful citizens killed four negroes under the impression one of the quartet must have been the man they were after.

The outrage of a white girl by a colored man started the trouble, and Mr. Curtin witnessed the man-hunt.

Blamphin and Hehr have engaged with Jacobs & Jermon (Eastern Wheel).

ALAS!

Sad days have fallen upon Coney Island since the burlesque companies began to rehearse for the coming tour. All summer emissaries of the burlesque managers have been busy signing up the best of the chorus girls playing the beach music halls, and last week the proprietors of these places were shocked and pained to see their girls deserting in droves to begin rehearsal for Wheel shows.

In one place alone the ranks were reduced from forty to about half that number. The quality of the squad was reduced by a much larger proportion. Even the girls still left have begun to give notice of their intention to flit, for the small music halls in Hoboken, Paterson and Newark are about to start up for the winter and the girls are anxious to get themselves placed for the season.

The only comfort the music hall proprietors have is that their comedians are standing by the ship. The comedians always do. They draw as much as \$25 a week and their winter jobs ordinarily are not so remunerative. It's different with the girls, who by their economical habits and a commission arrangement with the bar make good salaries.

A music hall proprietor is authority for the statement that Coney Island chorus girls have been known to get close upon \$150 for a week's work, but you can not always believe what you hear at "The Island."

"DUCKLINGS," HEUCK-FENNESSY SHOW.

The new Western Burlesque Wheel organization named "The Ducklings," which will feature Louie Dacre the coming season, is the property of the Heuck Opera Company and James E. Fennessy.

According to report the title first selected was "The Louie Dacre Burlesquers." This was objected to by the powers of the Empire Circuit, when the present designation was decided upon.

Whatever merit the production may possess will pass to the credit of Miss Dacre, who is putting forth all her energy into having "The Ducklings" termed "one of the best."

The show opens its regular season at Pittsburg Aug. 24, playing a preliminary season of a couple of weeks at Indianapolis and Cincinnati.



MRS. CHARLEY HARRIS.

Wife of the comedian, and their twin daughters, FARGO and DAKOTA. The twins are fifteen months of age. The above photo of Mrs. Harris and her children was taken on the stoop of the HARRIS VILLA. The husband and father is at present touring the western vaudeville circuits in his specialty, "The Inspector and the Gibson Girl." He has been extremely successful in his humorous efforts throughout that territory.

STILL ANOTHER ROUTE SHEET.

The Empire Circuit contributed another complication to their routing puzzle this week by promulgating a route sheet containing the time for the whole season, a voluminous document in blue print form measuring 33 by 27 inches.

It gives a complete schedule from August 24 to June 7, a total of forty-two shows and as many week stands. A short time ago the first six weeks' allotments were given. The new route corresponds to this.

The Dewey, Gotham and Circle (formerly Sullivan & Kraus), Bridgeport (Miner estate), which will not be completed by the time the tour opens, and the Casino in Brooklyn, which will not be finished for some months, are all listed. The availability of the first three is a matter of mystery and the other two will not be able to play at the opening of the season.

To balance this there are four shows listed the existence of which is questioned by many Western managers. They are "The Broilers," "The Ramblers," "20th Century Girls" and "Rialto Rounders." The latter two belong to the Krauses, and it is said the Eastern Wheel will play the Kraus shows.

The questionable houses are bunched within four weeks or so. The real hardship will fall upon the managers who drew openings for New York, in which most of this time is included. Later on two of the houses which now represent "lay offs" will be open, so the shows which open in the West will have an opportunity to play them by the time they come around to those points on the Wheel.

It is significant that Mortimer M. Thiese's "Strollers" has drawn a position which just at this time looks unenviable. It opens at the Dewey (according to the schedule), goes from there to the Casino. Brooklyn (not yet completed), then to Scranton and Wilkes-Barre, then to the Circle (availability in doubt), and after a whole week in Jacob's, Paterson, comes to the Gotham, New York (the future of which is still cloudy). Week of September 28 "The Strollers" goes into the London, the first stand which promises a profit.

The other shows scheduled for early engagements on this questionable time are "The Broilers" (of which nothing is known) and the "Ramblers" (in a similar position).

If, as is suspected, none of these organizations has a real identity, the Wheel could be closed up four or five weeks if the questionable stands mentioned do not eventuate.

Burlesque managers of experience firmly declare that the route sheet as distributed this week cannot be seriously considered. To extend a burlesque season into the second week of June they characterize as madness. The regular tours last season ended about the middle of May and it is admitted on all sides there were not half a dozen shows in both Wheels which could show a profit for the last few weeks, although everybody worked under reduced salaries.

In a number of the printed reports it has been made to appear that Pastor's Theatre is under lease to Sullivan & Kraus. This is a misapprehension. It is Dave Kraus, a son of George Kraus, who holds the lease on the Tammany Hall property to be used next season by the Eastern Burlesque Wheel.

\$10,000 WEEK AT FIFTH AVENUE.

It was predicted early in the week around the Fifth Avenue Theatre that when the receipts shall have been totaled tomorrow (Sunday) night it would be found that at least \$10,000 had passed through the gate. The seating capacity of the Fifth Avenue for one week is \$9,500. The difference will represent the people who have "stood up" the past days to see Eva Tanguay and La Sylphe, the features of the bill, although Miss Tanguay's name occupies both sides of the large electric sign stretching over Broadway.

The billing of herself in and about a theatre is one of the conditions a manager assumes when signing a contract for Miss Tanguay's appearance.

The double event at the Fifth Avenue has attracted crowds and the speculators. On Monday afternoon the police were called to preserve order on the sidewalk, a horde of the scalpers having dropped on the scene. At the evening show there were fourteen speculators on the sidewalk, with but one officer in sight.

Manager R. E. Irwin had the crowd well in hand, and the speculators turned in a perfect line without, none encroaching upon the passageway to the entrance or upon the lobby.

Loney Haskell, billed to appear, did not do so, although his name was programmed. Merrill and Ward, a bicycle act, closed the show, having been engaged at a late moment, and after Bedini and Arthur, according to report, had declined to fit in the final position.

On Wednesday an electric display of "La Sylphe" and "Salome" was placed just beneath the coping of the entrance of the Fifth Avenue, and beneath the huge sign carrying Tanguay's name.

On Wednesday also the total receipts for the day were \$1,000. The box office suspended business at 8 P. M. for the evening performance.

The show this week at the Fifth Avenue is probably the cheapest in the salary list yet given there. It does not cost over \$2,400.

LA SYLPHE IN A TANGLE.

Unless the tangle made by La Sylphe, the "Salome" dancer, signing a contract to appear under the management of Jos. M. Gaites is smoothed out, legal proceedings will follow any attempt on the part of the dancer to perform under other auspices than their own, is the statement from Weber & Rush, who hold an agreement calling for La Sylphe's services for ten weeks from Sept. 7.

Gaites announced on Thursday he had engaged La Sylphe for \$750 weekly, and she would probably travel with his "Follies of 1907." The contract entered into abroad between Ed Rush and La Sylphe over a year ago guaranteed the dancing girl \$200 a week.

Weber & Rush claim that having engaged the girl at a hazard when she was unknown, they are receiving shabby treatment under the present circumstances.

The matter will be presented to The Managers' Association, of which all the managers involved are members.

Weber & Rush had partially agreed with the United Booking Offices that La Sylphe might continue in vaudeville during the term of her contract with them.

The firm will now insist her contract with them be carried out, and La Sylphe appear as an extra feature in their burlesque shows unless an adjustment of the differences is arrived at.

ALL ABOUT "SALOME"**TANGUAY'S "SALOME."**

Something different in the line of "Salome" dancers is looked forward to on Monday when Eva Tanguay will make her initial bow at Percy G. Williams' Alhambra as a Salome.

One of Miss Tanguay's innovations will be the costume worn, if a strip of cloth may be described as a costume. There will be little else in the way of clothing, excepting an expensive flimsy covering, surrounding Miss Tanguay's form while on the stage, it is reported.

The same report says Mr. Williams was requested by the eccentric comedienne to place a large fountain in the centre of the stage into which she could cast the head of St. John, the Baptist. Miss Tanguay's idea was to double up the entire routine of "Salome" dances by doing the remorseful portion as a finale, she jumping in the fountain after the head for a climax.

This version of a damp "Salome" is not expected to develop, but the lively Eva is expected to "pull something good."

Mr. Williams has placed Miss Tanguay under contract for twelve weeks, with an option on her services for the remainder of a year at a weekly salary of \$1,500.

The exclusive direction of her engagements under the contract will be by Mr. Williams, who will hold Miss Tanguay as an attraction at his several houses sufficiently long to practically guarantee the singing dancer a long New York City vaudeville run.

The agreement goes into effect Aug. 3. The Alhambra will probably be the professional abiding place of Miss Tanguay for the month.

ENGLISH BURLESQUE "SALOME."

London, July 22.

Wherever you go nowadays, a burlesque of the "Salome" dance is a part of the show.

Among the many Will Evans, who visited New York once, has about the funniest.

HAMMERSTEIN'S BIGGEST EVER.

Either the Rogers Brothers or William Hammerstein must give the record figures in money for Hammerstein's biggest week at the box office, which occurred with the seven days ending last Sunday.

No figures are given out by the management, but it is understood the vague manner of arriving at the cash gross is through the statement that the money pouring into the Hammerstein box office exceeded by \$3,100 the record of the house held up to that time by the Rogers Brothers, who made the high mark while appearing there.

Gertrude Hoffmann in her "Salome" dance has smashed several Hammerstein records to smithereens, the receipts on Wednesday being the largest in the history of the house.

WHERE'S MILLIE DE LEON?

What's the matter with Millie De Leon? Millie can go some where a "cooch" dancer is needed, and to think of the "Salomers" around town, without Millie in the bunch, is making the burlesque houses turn green under their paint.

MAY NOT SEE MAUD ALLAN.

New Yorkers may not see Maud Allan in the "Salome." Advices from London say her drawing powers at the Palace remain so strong the directors of that establishment will prevail upon Alfred Butt, the Palace and Miss Allan's manager, to continue her there indefinitely, or at least, until such time as the craze shall have become a dead issue on this side.

It is said however that Miss Allan is not dependent upon the "Salome," although that dance has brought her into prominence.

The life of "Salome" over here by experts is given ten more weeks before it will become as great a bore as the "Merry Widow" waltz.

With the opening of the burlesque season there will probably be one or more "Salome" dancers attached to each show, eighty in all, and whoever may be able to "shake a foot" will "Salome."

Julian Mitchell remarked, the other night he could take Elphye Snowden, now in "The Follies of 1908," and in two weeks turn her out as the best "Salome" of them all.

ISADORA DUNCAN'S DANCES.

An announcement was given out this week by Charles Frohman, who has Isadora Duncan under contract to appear over here, that the dancer will arrive in New York Sept. 1.

Miss Duncan will give an evening's performance in some New Broadway playhouse, continually dancing with but one intermission of fifteen minutes.

STILL THEY COME.

Talk about the "Salome" craze becoming epidemic! Down at Huber's Museum, on East 14th street, they are offering as a "unique special attraction" Vera Alcore "in her original conception" of the "Salome dance." The bills in front of the museum indicate that Miss Alcore's "Salome" is all to the Maud Allan.

"DE SLOAMEY DANCE."

By JOHN B. HYMER,
(Hymer and Kent.)

If yo'ose got a little act
An' yo' can't git any time,
Don't go an' lay de blame
On Mistah Rush or Sine.
Two 'way yo' clothes—war a snelle,
Read bistory an' den take a chance;
Git a piece uv skeeter bar
An' go do de Sloamey dance.

If yo'ose doin' imitashuns
An' can't git no raise in pay,
Don't run aroun' a klekin'
Imitashuns is pass-say.
Lock yo' wardrobe in de trunk;
Learn a wiggle an' a prance,
Git a piece uv skeeter bar
An' go do de Sloamey dance.

Unknown acts what ain't got in
Don't need to fret an' worry—
Jes' say "she dances neglejay";
You'll git time in a hurry.
Git a John de Baptist head;
Say yo'ose Jes' arrived from France;
Git a piece uv skeeter bar
An' go do de Sloamey dance.

I seed a lady do dat dance
I wuz kinder disapp'nted,
She didn't weah much clothes at all
An' she sho'ly wuz loose f'nted.
Deys say it's classie, I don't know,
But from all dat I can see
Dat thing dey call de Sloamey dance
Looks like old Hooch-a-kooch to me.

Since Lily Lena underwent an operation for the removal of an obstacle in the nose, she has found to her surprise that her voice has a range of more than a whole note higher.

BURLESQUE IN DEMAND.

Bedini and Arthur who burlesque the "Salome" dance are in as great a demand nowadays as the dancers themselves.

This week the act is at the Fifth Avenue; by special arrangement Bedini and Arthur play at the Alhambra next week burlesquing the "Salome" of Eva Tanguay's. Following the Alhambra engagement they go to Hammerstein's for two weeks, where Gertrude Hoffmann is the "Salome."

An offer has been made to Bedini and Arthur to remain in vaudeville burlesquing acts only, at a large increase of salary. They are engaged with Sam A. Scribner for the coming season.

PERTINA.

The picture occupying the center oval of the title page this week and the one below are of Pertina, popularly known in Europe as "The Queen of Toe and Eccentric Dancers."



For the past season Pertina has been in the West appearing at the Orpheum theatres, having been engaged for that circuit by Martin Beck when the latter was on the other side a year ago.

Pertina is a toe dancer, and this, combined with her contortional powers, raised her to a high plane of popularity on the Continent and in Great Britain.

Having reached the limit of Alexander Genee's tuition as a ballet dancer, Pertina concluded the career of a premier was not to her liking, although possessed of a full knowledge of the ballet demands.

The press throughout the West where she appeared received Pertina cordially, proclaiming her the leader of all toe and contortional dancers who have played in that section of the country.

Next week at the Keith-Proctor 125th Street Theatre Pertina appears in the metropolis for the first time. Her most recent engagements in the East have been at Philadelphia, Pittsburg and Boston.

It is a matter of deliberation by the dancer just now whether she shall essay the "Salome," being peculiarly fitted by nature and training for the much talked of dance. Although Pertina denies it, she was credited abroad with having the most perfect figure of any dancer ever seen there.

ENGLISH MUSIC HALL MERGER ACTIVELY PRESSED BY STOLL

Fifty Houses Reported in the Combine With Barassford and DeFrece In. Stoll Wants 80 Per Cent. of All to Join.

London, July 21.

When *VARIETY* reached here a few weeks ago with an account of the attempted consolidation of the music hall managers of England by Oswald Stoll, the story was looked upon as having reference to a similar movement one year ago which then failed.

The facts are commencing to leak out, however, and the music hall people here are learning that *VARIETY*'s story had a very substantial basis.

The latest information is that Barassford and DeFrece have agreed to the Stoll proposition. MacNaghten is reported to have joined and withdrawn for some unknown reason.

Oswald Stoll, who in a way now controls the music hall business of this country through his Moss-Stoll Circuit, is attempting to secure eighty per cent. of all the halls over here in the combine.

There is to be one booking office for all managers in the affiliation and this agency will demand a commission of five per cent. on all bookings, cutting in half the agents' present commission.

As *VARIETY* reported in the former story, a portion of the commission received by the agency for the combine will go into an "emergency fund."

All members of the merger will be bound to engage only through the managers' booking office, and forbidden from playing an act coming through any other channel.

The agreement drawn up carries a ten years' clause, imposing a heavy fine for any breach of conditions. There will also be a provision to the effect that one manager of the combination may not offer more to an act than a brother manager, after the initial bid has been placed.

This latter clause is to put a stop to "auctioneering" of acts, which has been going on for some time.

The combination and consequent general agency is looked upon also as a move directed against the outside agents. Nothing is said regarding this, and the impression prevails among the few acquainted with the facts that the managers' booking office will be obliged to treat with the agents as formerly, but with the installation of the bookings for one tremendous circuit within one set of walls, there is little doubt that the attempted elimination of the outside agent will follow, the large agency depending upon its power through long time to control.

It follows very much in outline the scheme of the United Booking Offices, New York City.

FRENCH CRUSADE FOR MORALITY.

Paris, July 20.

A crusade for morality backed by a member of the Senate has borne its first fruits. Out of several prosecutions for the display of the nude on the stage one manager has been fined \$40 and condemned to three months' imprisonment. Two of the actresses who were arrested

with this manager were fined \$10 and sentenced to fifteen days in custody.

The crusade is not backed by the government, and the Minister of Public Instruction has filed a notice of appeal from the judgment.

The piece which formed the basis of the arrests was called "An Ether Debauch." Two managers were arrested. One of the managers and five of the actresses were acquitted.

THREE ENGLISH FEATURES.

London, July 22.

"Hot Weather," "Bad Business" and the Franco-British Exhibition are named by an English manager as the three features of all the London halls at present, excepting the Palace, where Maude Allan still continues to draw enormous crowds.

More variety houses are closed in Great Britain now than ever before at this season of the year.

FISCHER BACK WITH MARINELLI.

In the Paris office and the headquarters of H. B. Marinelli there is now inscribed upon the weekly salary list "Clifford C. Fischer."

Fischer is back with Marinelli. The old salts along the Battery wall said on Monday, when they heard about it, that that explained the unusual height of the incoming tide last Friday at 9:28 A. M.

Marinelli and Fischer have been so friendly in the past they have been known to salute each other from different boats in mid-ocean. Several "little things" have arisen to create this regard for one another, but now they are together.

It's quite something for Fischer. Perhaps a cable will yet tell Fischer has purchased a big block of stock in the newly formed Marinelli corporation.

Fischer always claimed he was a good agent and an excellent judge of foreign acts for the American markets. There are few American managers who deny this. He left New York City some time ago, by way of Hoboken, without the usual good-byes.

VAUDEVILLE IN CHAMPAIGNE.

Chicago, July 30.

Champaign, Ill., will have vaudeville, although to accomplish it the legitimate attractions booked for the town will have to be shifted to the new theatre at Urbana, a few miles away.

The Walker Opera House in Champaign will have the variety shows. Sam Kahl, who had charge of the theatre last season, has arranged the change of policy since he arrived in New York, where he consulted Abe Thalheimer, who is interested in the theatre.

Bookings will be made through the Western Vaudeville Association of this city. Prices will run up to seventy-five cents. The seating capacity is about 800.

Mr. Kahl will continue to represent the New York managers in Champaign and also act for them in Urbana as well.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care *VARIETY*, as above, will be promptly forwarded.)

London, July 21.

Lind sails on the "St. Paul" July 26.

Dave Montgomery is back from the wilds of India.

Hallen and Hayes have signed eight weeks on the Gibbons tours.

Alice Lloyd and the McNaughtons arrived to-day on the "Lusitania."

Robert Steidel, the German comedian, who has been successful at the Alhambra, will be retained until Aug. 15.

Clarice Mayne, the mimical comedienne, signed a contract this week for over two years with the Syndicate Halls. Harry Day, the agent, put it through.

Carrie DeMar intends to show 'em something in the line of clothes when she strikes New York next fall. When in Paris Miss DeMar provided for this.

All the Lloyds will be in America next year. Daisy Wood and Sidney Wood and the littlest Lloyd girl will be seen in the States, booked through William Morris.

Another contract consummated by Harry Day is one for 176 weeks which May Moore-Duprez, "The Jolly Dutch Girl," had handed to her the other day. The agreement calls for Miss Moore-Duprez's appearance on the Syndicate and Barassford time.

At the Empire next month Velanchi's Dogs will play a game of football on the stage. This will be the first appearance of the act. The Empire announces it has secured the exclusive rights for London's West End of the moving pictures of the Olympic Games.

Agitation has started toward having a bill passed by Parliament regulating the present day theatres and music halls in the license which may be assumed for shows. It is fifty years since the theatrical conditions have been given any governmental attention in this matter.

While Al Sutherland, the New York agent, was flying through his week's stay on this side, he booked Carrie Swain for an American appearance in a sketch on Sept. 7 next. Miss Swain is the original "Cad, the Tom Boy," of older America's memory, and has had an eventful experience since leaving the States.

Joe Hart leaves to-night for Berlin. Mr. Hart is very busy looking the ground over for a good many productions which he intends bringing over to play the Continent. He will occupy Bert Coote's headquarters after Jan. 1 for purpose of rehearsing the different "girl acts" he will put out. Mr. Hart will sail to America some time in August, returning in November to this side.

The London papers are carrying an item stating, as though received authoritatively, that William Morris is about to conclude arrangements with a "big circuit" through which he will be enabled to offer acts from twenty-five to fifty weeks in America. This report is supposed to have emanated from Morris' London office, and refers to the Sullivan-Considine Circuit deal, previously mentioned in *VARIETY*.

The story is abroad that while William Courtleigh was playing his sketch "Peaches" at the Palace, he ordered his company off the stage and left the theatre. The Palace has a regular "try-out" morning, but Mr. Courtleigh declined to appear then. Another time was arranged, and while playing the piece, the management suggested so many "cuts" to reduce the running time (customary over here) the American actor concluded "Peaches" would be ruined, so ended the proceedings by withdrawing.

On Friday night (July 17) the first White Rat scamper ever held in London was given at the Province Hotel Grill. Big Chief Fred Nible called attention at 11:30, and from then on it was just one continuous round of fun. Speeches by many; songs and recitations by others. Willie Howard of the Howard Brothers furnished most of the comedy, while the elder Howard almost raised the roof with his very powerful tenor voice. Radie Furman sang, as did Miss Holbein (Mooney and Holbein). Stuart Barnes recited and Ted Marks spoke with much spirit, as did William Courtleigh. C. C. Bartram of the "Performer" spoke on organization, and Jack Irwin recited "The Kid's Last Fight." Speeches were also made by Happy Hughes (Harmony Four) and by all the women present. A card with the signatures was handed to Ted Marks who said he would have it mounted and hung up to commemorate the first meeting of the White Rats in London. Among those who attended were: Mooney and Holbein, Ritter and Foster, Billy Rock, Stuart Barnes, Hal Godfrey, Howard and Howard, Frances Cameron, Milt Wood, Mr. and Mrs. Kingsley Benedict, C. C. Bartram, Ted Marks, Fred Nible, Mr. and Mrs. Carl Hertz, William Courtleigh, Radie Furman, Frank L. Gregory, Mr. and Mrs. Dan Hyatt, Conway and Leland, Mrs. Furman, Frank Spissell and Frankie Baile.

JENIE JACOBS HOME.

Jenie Jacobs, the agentess, returned home on Sunday after a couple of months abroad, where she traveled over Great Britain and the Continent.

Miss Jacobs held on to a healthy looking tan she picked up on the trip.

Her headquarters will be in the Pat Casey Agency hereafter.

Max Burkhardt, Carrie and Nan Ryan and Laura Green will be in the "Messenger Boys and Girls," the new number Gus Edwards is at present working on.

MINSTRELS IMMENSE HIT.

Atlantic City, July 30.

Cohan & Harris' Minstrels featuring George Evans, opened at Nixon's Apollo Monday evening to an overflowing house and are one immense hit, business keeping the same all week.

Several dozen New York managers were here for the opening.

The first part is an elaborate transformation. The "ends" are George Thatcher, Eddie Leonard, Ernest Tenny and John King. Matt Keefe, the yodler, and Frank Morrell, the tenor, carried off the honors of the first part.

"Honey Boy" Evans makes his appearance at the end of the opening, singing the closing march number and opening the olio without leaving the stage. His act is the same big hit.

Eddie Leonard and the Gordon Boys follow in their plantation act. Julian Eltinge offers the "Sheath Dress Girl," "The Bathing Girl," and closes with the "Salome" dance, the hit of the show.

Waterbury Brothers and Tenny have a new opening scene, well worked up with stereopticon effects and the act went big.

"The Belle of the Barbers' Ball," a new one-act colored musical comedy, comes next and is a typical Cohan sketch, full of original music and comedy. The costuming is lavish. Rice and Prevost (Johnnie Bell) do their old act in the circus set.

James E. Gorman's march number, "After the Battle," closes the performance. It is the biggest and most elaborate marching number ever offered.

The costuming and scenic effects throughout the entire performance are very elaborate.

Nearly 100 turned out in the big parade Monday, headed by Gilbert Gregory, who, made up as "Uncle Sam," was a big card along the line of march.

"GIRL QUESTION" OPENS.

Atlantic City, July 30.

"The Girl Question" opened at the Savoy on Monday evening and scored a big success.

Junie McCree, Georgie Drew, Mendum and Helen Royton made distinct hits.

NOT A "SISTER ACT."

Carew and Dupre have a vaudeville sketch in "one" called "The Lady and the Slavey." Mabel Carew was formerly of Carey and Hayes (Gertie), while Maida Dupre has been in vaudeville before in association with various acts.

Carew and Hayes may have played "The Lady and the Slavey" once upon a time, but of this Mabel is mum, though she lays an expressive injunction upon her listeners to remember Carew and Dupre are not a "sister act. It is a sketch in 'one,'" says Mabel, and Maida agrees with her partner.

The act may play the Fifth Avenue to-morrow (Sunday). M. S. Bentham is the booking boy.

PAT REILLY WITH JACOBS & JERMON.

Pat Reilly who last season directed the tour on the Western Burlesque Wheel of the Reilly & Woods Show, has entered into an agreement to play on the Eastern Wheel the coming year. He will travel with Jacobs & Jermon's "Greater New York Stars," using the Reilly & Woods title for the organization.

MANAGERS OF NEW ORPHEUMS.

The managers appointed to take charge of the new Orpheum theatres added to the Orpheum Circuit and located in the Northwest, were given out this week at the offices in New York.

At the Orpheum, Portland, H. W. Piering, the manager of the Orpheum Road Show for the past two seasons will be in charge; C. N. Sutton, the St. Paul manager last season, will have the Orpheum at Spokane; Carl Reiter moves from Omaha to the new house at Seattle, and John F. Cordray from Salt Lake City is the Orpheum manager at Butte.

W. F. Byrne, late assistant manager of the Orpheum, Omaha, becomes full fledged through the promotion of Mr. Reiter, and W. R. Winch, who opened the Orpheum at El Paso last season, is advanced to the Orpheum at Salt Lake. The vacancy left by Mr. Sutton in St. Paul has not yet been filled.

Following the usual custom of Martin Beck, the general manager, in rewarding merit, each change announced is a promotion. At the remainder of the Orpheum houses the chief of staff remains the same as last season.

JEFFERS' FOR VAUDEVILLE.

Saginaw, Mich., July 30.

It is stated upon what seems good authority here that Jeffers' Theatre, formerly given over to melodrama, will play vaudeville again, beginning shortly after the opening of the season.

Charles W. Porter is the manager of both Jeffers' and the Academy. Jeffers' is now dark, but will open August 3 with a short engagement of moving pictures.

MARRIES "THE CANDY GIRL."

Cleveland, July 30.

Lovey Mary Brophy, "The Candy Girl" of Cleveland, and Fred Brandt, assistant manager of Keith's, were married last Sunday. The wedding was a surprise to the friends of the couple, it having been set down for August. They quietly left town on the honeymoon.

Mrs. Brandt has been in the Keith box-office here. Last Christmas she then Miss Brophy received 165 boxes of candy from the theatre patrons as gifts. She divided the candy among the local hospitals. Since that time Miss Brophy has been known as "The Candy Girl."

BRAY GOES WEST.

Yesterday (Friday) Charles E. Bray of the Orpheum Circuit, left for Chicago, where he will consult with Martin Beck, and continue on to look over the new quartet of Orpheum houses in Spokane, Butte, Seattle and Portland.

The opening date for these is Aug. 16. Mr. Bray expects to be present at Seattle and Spokane when the first performances occur.

From the Northwest Mr. Bray will go to San Francisco, also visiting other Orpheum cities before returning, arriving again in New York about the middle of August.

The acquisition of the four northwestern Orpheums to the Circuit gives a total of seventeen theatres to the chain, calling for twenty-one or twenty-two weeks in all, exclusive of necessary "lay-offs" through travel two or three weeks more.

In addition to the booking secured over the Orpheum time, there is generally annexed nine weeks in the larger houses in and around Chicago and the Southwest, affording the Western Vaudeville Association a circuit of first class houses consuming thirty-five weeks booked from its offices alone.

This, together with other time handed out by the W. V. A. for medium salaried numbers allows of a full year's contract being offered from Chicago. Most of the larger time, however, is placed at the New York offices.

BARTON-WISWELL INCORPORATE.

Since they acquired the rights of the four Gus Hill popular-priced shows and several theatres in the vicinity of New York, Charles E. Barton and Louis C. Wiswell have determined to go into the general theatrical business on a larger scale.

Their latest move is the incorporation of their holdings into a stock company. This week "Barton & Wiswell, Inc." was incorporated in New Jersey for \$25,000.

The directors are Louis C. Wiswell, Charles E. Barton, George A. Viehman and Roland M. Bickerstaff, of the Russell-Morgan Printing Company.

"The Yankee Prince" resumes its vacation-interrupted run at the Knickerbocker on August 3. There will be no changes in the cast or company. The show leaves Broadway to open at the Colonial, Chicago, on Labor Day.

CANCEL STAIR & HAVLIN CONTRACT.

Denver, July 30.

Claiming that the repeated demands of their patrons for a better line of attractions than the "blood and thunder" melodramas, the Denver Theatre Company has cancelled its booking agreement with Stair & Havlin, and the coming season the Curtis Theatre here will receive its bookings from Klaw & Erlanger. F. C. Smutser, of Curtis Theatre, who recently returned from New York after completing the new arrangement, said this week:

"When we signed a contract for the Curtis with Stair & Havlin, we received their assurance we would receive the best of their offerings. Instead of which the firm gave the Tabor Theatre here very much the better of selections. Frequent complaints brought no improvement, although our patrons protested against the quality of the shows, mostly melodramas, and business was falling away. We were convinced that the day of the thriller was past, and told Stair & Havlin unless they could better our attractions we would be compelled to withdraw from the circuit. They frankly admitted their inability to meet this demand, and we accordingly cancelled our contract with them."

S.-C. BOOKING IN SOUTHWEST.

San Antonio, Tex., July 30.

Arrangements were completed recently by which the vaudeville acts playing the Lyric Theatre here, will be supplied by the Sullivan-Considine booking offices in Chicago. The agreement took effect July 19. No information is obtainable here as to whether any other Southwestern houses are included.

FITZSIMMONS-WALKER ROW SETTLED.

Spokane, Wash., July 30.

Robert Fitzsimmons, the pugilist, and E. C. Walker, manager of Pantages' theatre here, have settled their violent differences without any more bloodshed. They had a fistie encounter last week in which "the ruby" put it "all over" the theatrical man until the latter took up a nursing bottle and, using it as a weapon of defense, cut him severely about the head.

Both men were arrested and, failing to appear when the case was called in court, the \$15 bonds which they had put up to secure their appearance were forfeited.

AMICK VAMOOSSES.

Chicago, July 30.

J. Amick, of the Amick circuit in the South, is now being sought by the police of Little Rock, Ark., Kansas City, and elsewhere. Amick, who was interested in the chain of Lyric houses, decamped with the receipts of the new airdome at Little Rock, leaving a number of acts unpaid.

He went to Kansas City, bought a large quantity of diamonds on the installment plan and vanished. Warrants for his arrest have been issued. Sam Du Vries is at present looking for the houses formerly booked by Amick.

REHEARSING IN HOTEL.

Chicago, July 30.

The "Colonial Belles" is rehearsing at the Sherman House under the direction of Jos. E. Howard.

The show opens at Pittsburg August 8. In the company are The Texas Steer Quartet, Bandy and Wilson, De Hollis and Valora and Fern Melrose.



JULES HURTIG, the DOHERTY SISTERS and HARRY SEAMON
Reading VARIETY at Carlsbad, Germany, on July 20.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, July 20.

Some time ago Mr. Clemenceau, Minister of the Interior, took steps to abolish the system of collecting—which many small café concerts, especially in garrison towns, resorted to as a means of “increasing” artists’ salaries. The facts of this traffic were brought before him by the Union des Artistes Lyriques (61 Rue du Faubourg St. Martin, Paris), the syndicate of variety people in France.

If reports are true the Union certainly did good work the day they took up this question. The girls were compelled to walk round the hall after they had finished a turn on the trestle (the compliment would be too apparent to call it a stage), and collected from the audience with a winning smile, and even a kiss at times. To the majority of the singers this practice was very distasteful, but where the shoe pinched the most was that the net proceeds did not go to the artists. A large proportion had to be paid over for commissions, lodging expenses and other extortions, the contract generally stipulating that the artist must live on the premises, at the hotel or restaurant kept by the owner of the concert hall. The result was that this class of performer became degraded, and earned a somewhat doubtful reputation. The reputable element felt the position keenly, and as their talent or other reasons would never permit them to attain the larger establishments (where salaries are somewhat better) they petitioned the Government through the newly formed Union to stop this collection in public halls altogether. This was done by a special circular issued to the police by Mr. Clemenceau, but as many delinquencies were reported to the Union a delegation again waited on the Minister of the Interior recently to plead for a stricter enforcement by local authorities. A formal promise of more rigid action has been obtained, and there the vital subject remains at present.

But the Union has a fight on hand. Arrayed against it is another syndicate called the Solidarité, who prefer the quète or busking system of living. This latter, of course, is bolstered up by the directors of small provincial halls, who are called in France, “Marchands de l’eau chaude.” The amusing term needs explanation. In the smaller establishments the price of admission (invariably ten cents in the provinces) includes a cup of coffee or a glass of beer, and as most of the mixed audience take the former, the proprietors of these small sing-songs have become known in the profession as “hot water merchants.”

The artists in France are slowly becoming organized, especially by the Union, but as there are few in the real sense of the word, they cannot attain such a powerful organization as the White Rats did in the United States, the Loge in Germany, or the Federation in Great Britain. The question of affiliation with the English and German societies is, however, on the tapis—and has been for the past six months. The great object of the Union is to provide for a rainy day—which is certainly needed in a country where the salaries are small and

the calling much overcrowded. Membership is more a means of securing sick pay than solidarity. The French variety artist is a poor man on the whole, a veritable grasshopper, and albeit a few earn large salaries, the majority would ultimately not be above entering the admirable old actors’ “Home,” a few miles from Paris, if there were only room enough for more. Unfortunately the applicants are too numerous. The late Paulus even refused to enter, when the offer was made, because he knew too well there were many comrades in a worse plight than himself.

With this situation so vividly illustrated, some well known artists are now undertaking a holiday tour of the fashionable places by the sea-shore, in the worthy cause of charity. They are traveling around like gypsies with a portable stage and singing wherever money may be picked up, the entire profits to be devoted to the foundation of a suitable institution in France solely for aged and incapacitated variety people.

In an interview I had yesterday with Victor de Cottens and H. B. Marinelli, I learned that they have already engaged Ida and Lulu Valey and Ned Nye for the Olympia, which should reopen on Sept. 1st. Nye will appear in a variety turn as a dancer and burlesque artist. Mr. Marinelli has retired as chairman from the Moulin Rouge (on account of his many other professional duties), but still retains his interest in that hall.

The Nouveau Cirque closed on July 19 to reopen August 29.

As a special attraction to the sporting element of the gay city, the management of the Scala has decided to add a series of boxing matches to the variety program of this popular hall, commencing July 29. What with wrestling, boxing and moving pictures the artist is being slowly eliminated—but I can safely predict that it will only be for a time, and the clever or humorous act will stand forth stronger than ever.

WHITE RATS’ ITEMS.

The address is wanted at the headquarters of Dwight Axtell (Axtell and J. Helne) and Kelly and Reno.

Members are requested to send in for their registered number as a means of identification.

The reinstatement fee has been increased to \$15.

No tickets for the outing at Ulmer Park on August 6 will be sold after August 4.

The by-laws and constitution are now on sale. Price ten cents; postage two cents extra.

LYRIC, WATERTOWN, FOR SALE.

Watertown, N. Y., July 30.

A notice signed by the receiver has been tacked up on the front doors of the Lyric offering the house for sale. The theatre, fixtures and an unexpired lease will be put up at public auction August 5, if a private purchaser does not appear meanwhile.

James Collins, formerly stage manager of the Novelty, Brooklyn, is acting in the same capacity at the Brighton Beach Music Hall this summer.

EAGLE MORRIS’ EMBLEM.

The American eagle with the red, white and blue is the emblem or trade mark of the Morris Circuit for next season.

The poster to head all the paper to be used has been lithographed. It is an eagle holding in its talons a streamer on which is boldly printed the name of the theatre. The American is the first to be placed upon it.

The background is stars in a bed of green, surrounded by a red, white and blue border.

The signs read “William Morris, Inc., Lessee and Manager.”

HENRI FRENCH OUT OF DANGER.

San Francisco, July 30.

Henri French has passed the danger point of his illness which has confined him to the Macnut Hospital in San Francisco for the past five weeks.

Mr. French’s illness has left him no bulky bank account, and there has been some talk of a local benefit, but the returns in this city would be unsatisfactory. It has been suggested New York may attend to it.

“The World’s Entertainers” under the management of Fred Hallen left for Honolulu July 25. French was to have been a member of the company.

LOST HIS JOB TO MARRY.

Philadelphia, July 30.

This town is becoming popular as a center for theatrical marriages. This week furnished another with a few extra romantic fixtures. The bride is Minnie M. Chamberlain, known theatrically as Rose Revel, a member of the chorus in “The Naked Truth.” The groom is James White, one of the “Six Musical Cuttys.”

The young people met in New York about a year ago, but White went abroad with the Cuttys. Longing for his sweetheart, White blew false notes through the tuba until the other Cuttys finally closed their engagement, and White embarked on the first steamer back to America. He arrived in New York last Wednesday, and when Miss Revel received a wire to meet her brother at the railroad station on Monday she went there, finding her lover from over the sea. Magistrate Mackin tied the knot.

White will remain with the Cuttys for a while and his wife will continue with the vaudeville sketch. Miss Revel is an English girl and came to America as a member of the Alexandroff Troupe of Russian dancers.

ONE ACT PARK ATTRACTION.

Chicago, July 30.

A new attraction at “White City” is a prize ring playlet entitled “His Last Match,” with Eddie G. Gray and Company under the management of Nate Lewis. The show has opened a six weeks’ engagement. It is billed heavily and large business is reported. The act will go into vaudeville in the Fall.

COL. WHALLEN ABROAD.

Chicago, July 30.

Col. John Whallen, of Whallen & Martell, is touring Europe, accompanied by his daughters. He will return in the Fall.

Tobey Claude will open at Shea’s, Buffalo, soon.

MURDOCK AND BECK IN CHICAGO.

Chicago, July 30.

Martin Beck, John J. Murdock and Frank Vincent arrived in Chicago Tuesday night in Mr. Beck’s auto, having left New York last Saturday. They came to attend a meeting to be held Saturday.

Messrs. Beck, Murdock and Vincent, joined by M. Myerfeld, Jr., the president of the Orpheum Circuit, will leave Chicago to-morrow, returning to New York by train, where the managers will attend the general conference called of all the theatrical interests to discuss the contemplated merger. The meeting will take place in New York on Tuesday, Aug. 4.

TWO YEARS IN THE EAST.

A contract for two years of playing, with no stop west of Cleveland, was issued through Pat Casey this week by the United Offices to Fiddler and Shelton, a colored act from the West, who played in the East for the first time at Proctor’s, Newark, last week.

RAY COX IN “AUTO FIENDS.”

When “The Auto Fiends” play the Fifth Avenue next week Ray Cox will be the leading figure in the vaudeville act. During the present week the production has been thoroughly overhauled by Pat Rooney, who claims it will be practically a new number for the Broadway house.

“Auto Fiends” made its appearance two weeks ago at Proctor’s, Newark, following that engagement with one at Brighton Beach, after which it was found necessary to repair the act.

LUBELSKI’S NOVELTY OPENS.

Oakland, July 30.

The Novelty opened last Monday night under the management of Tony Lubelski, who installed in his new theatre the contingent brought on from New York in a melange of musical comedy.

STEGER HAS NEW SKETCH.

Returning from a long Western trip over the Orpheum Circuit, where Mr. Steger presented his own playlet, “The Fifth Commandment,” the author-actor-singer stated this week that upon the completion of prearranged time in the East with his first vaudeville piece, extending into the coming spring almost, he would produce a second strong sentimental bit of writing, with an elaborate scenic embellishment.

The forthcoming sketch called “Those That Trespass Against Us” has been culled by Mr. Steger from the strong situations of two foreign plays, and the adaptation has been made by Ruth Comfort Mitchell of San Francisco.

Mr. Steger, who continues in vaudeville under the direction of Messrs E. F. Albee and Martin Beck, plays at Brighton Beach during the month, commencing his regular fall season on Labor Day in New York.

NICK NORTON LOCATED.

The Feiler-Shea Company has engaged Nick Norton, the former Hyde & Behman manager. Mr. Norton will have charge of the firm’s house at New Brunswick, N. J., which opens Sept. 7.

Rock and Fulton are due at Hammerstein’s August 17.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Cleveland, O., July 26.

Editor VARIETY:

I should like to give "Blutch" Cooper an opportunity to make good his claim that he is the champion pinocle player of the world. I will play him 1,000 points at any weight or distance, by telegraph, telephone or wireless, and for any stake from a plate of Lucia's spaghetti to regular money. I should prefer that Barney Gerard be designated as stake holder and suggest that the place of the contest be Goldy's office here in Cleveland.

Teddy McGurk.

Boston, July 27.

Editor VARIETY:

Hill, Cherry and Hill claim to have originated and produced the machine I please to call the "Giraffo-Cycle." I claim to be the originator of both the machine and the name, and to sustain my claim I am sending you under separate cover a half-tone reproduction of myself seated on the machine, and spoken of in the article below the picture as the "Giraffo-Cycle." These appeared in March, 1904.

If this is not sufficient, I will produce positive proof that I used the machine in my act while appearing with a musical comedy company, from Chicago to San Francisco, and with a carnival company two years before this cut appeared.

Trust the credit will be placed where credit and originality are due, and to whom it rightfully belongs.

C. W. Rosey,
(Of Fred St. Ange Co.).

Chicago, Ill., July 28.

Editor VARIETY:

In reply to a would-be manager and actor, Gus A. Weingarten, late of the Barrison Theatre, Sioux Falls, will say regarding his honesty the least said the better. I played there week of June 8th. On our arrival he told me my contract was no good because contract stated a matinee. I found before leaving Chicago there was no matinee, but he took this excuse to try and cut my salary. I told him it was a case of all salary or no work. He walked away.

We worked the full week. Sunday night he left the theatre and sent me my salary \$50 short. I went looking for Weingarten and located him at one in the morning. I told him what I thought of him and said I would give him until train time the following morning to settle or I would change the location of his nasal appendage.

I refused a due bill and he sneaked away. He arose early, took the back streets to the depot, and out of town. If anyone wishes to probe further into his character, let them consult my lawyer, attorney Hyde, Y. M. C. A. Bldg., Sioux Falls, S. Dak.

Cliff Dean,
(of Cliff Dean Co.)

Fort Worth, Tex., July 25.

Editor VARIETY:

Here's a little instance of theatrical financing that may be of interest to the profession. B. M. Kahn, of Oklahoma City, Okla., recently took over the Busby Theatre, in McAlester, Okla., under an ar-

rangement with the owner, Col. Busby, to give up 30 per cent. of the net receipts every night.

The venture did not turn out happily and Mr. Kahn retired suddenly on the night of July 5 (Friday) making no arrangements to pay salaries of the artists. These included Josephine Carlisle, character songs; L. T. Johnson, ventriloquist; Francis Swartz and Company, sketch, and the Four Benningtons.

Col. Busby, who is owner of the theatre, Busby Hotel and no end of local property, and who is a reputed millionaire, consented to allow the artists to use the theatre for two performances on Saturday in order to get enough for railroad fares.

What was our surprise, when after counting up on Saturday night, the local capitalist came around and entered a demand for his 30 per cent. And he stayed and argued until he got it, too.

L. T. Johnson.

New York, July 27.

Editor VARIETY:

In reply to the assertion of Will Campbell, of the Tennis Trio, that I copied the opening light effects of their act, please permit me to offer these facts:

Long before they used the name of the Tennis Trio, I, with Edward Gillen (then known as the Gillen Brothers) put on an illuminated stage setting opening with a dark house and using our own light effects. This was at the Coeur de Lion Theatre, Spokane, in January, 1901. Al Onken was the house manager at that time. Afterward we played these houses: Fredericksburg Music Hall, Portland, Ore. (Brown & Grant, managers); Mascot, Seattle, Wash. (Mose and Mike Goldsmith, managers); Savoy, Vancouver, B. C. (J. A. Johnson, manager). Later we returned to Seattle and sold the setting to Mike Goldsmith.

Having disposed of the setting I had no further use for the dark stage opening until I put on the new setting when I went back to the same arrangement as that used by me in 1901. The facts as I have given them may be easily verified by writing to the managers mentioned above.

The Gillen Brothers may or may not have been the originators of the dark stage opening, but they were several years prior to The Tennis Trio. So, if it is priority that counts The Tennis Trio are the imitators as far as the dark stage opening is concerned.

I have no reason to deny that I saw the act in Brooklyn and in New York recently, but I did not see it in Boston as Campbell claims. Will and George Campbell followed Edward Gillen and myself over some of the western territory I have mentioned, and had plenty of opportunity to hear of our dark stage opening.

Bert Dell.
(Fonda, Dell and Fonda.)

Louis M. Granat, who some time ago attempted an expose of The Fays, will act as advance agent next season for Mortimer M. Thiese's "Rollickers."

GERMAN GIRLS DISSATISFIED.

Berlin, July 20.

The chorus girls of Germany are dissatisfied. Were they organized a strike would probably ensue from their present mental agitation.

The managers are too exacting, say the girls. Salaries are not high enough. Good looking girls who can sing receive \$25 monthly, while singers with plain faces get but \$17.50 for the month.

Once in a while a homely girl with a good voice is discovered to have well formed limbs also, when her monthly salary is boosted \$2.50 a month by reason thereof.

There are three classes of chorus girls here, the pretty or "show girl," pretty girls who can sing some, and the singers without comeliness.

Some choristers work for from \$8 to \$10 monthly. Rehearsals confine the young women so no other employment may be obtained meanwhile. A grievance the girls have is they are obliged to dress as well off the stage as on. The meagreness of the pay envelope doesn't permit of this, but the managers insist, and in consequence several scandals have cropped out, the young women having adopted their own manner of raising sufficient funds.

The German chorus girls are all agog over America. They know some of the salaries received there by their sisters in tights equal in a week what they receive in a month. There is some talk of wholesale migration to New York from here.

STRONG FOR GOLDIN.

Horace Goldin and Jeanne Fransioli are due to sail to-day (Saturday) for Europe. When completing the Hammerstein Roof engagement, Hans Harnagel, one of the illusionist's assistants, was given a position on the Roof by Harry Mock, the superintendent.

Hans will return with Goldin on the same boat, but for the past few days he has been the victim of a joke played upon him by Mr. Mock, Harry Leonhardt, Doc Steiner and others.

The trio informed Hans separately of a plight Mr. Goldin has gotten himself into, and was told his employer was languishing in the Tombs. Leonhardt as the Police Commissioner with a fire line badge for authority questioned Hans at length. The German was profuse in his praise of Goldin, and broken-hearted when told Mr. Goldin would probably be sentenced for life.

He invoked the aid of the "German Minister" to America, whom Steiner introduced, and the Minister said he thought the sentence could be reduced to seven years, when Hans said if that were done, he would work very hard while Mr. Goldin was confined so that he could be made comfortable.

When Goldin came within the range of Hans' vision on Thursday to see that preparations were in readiness for their departure, there was one big, happy German in New York City.

ANNA GLOCKER FOR "FOLLIES."

Anna Glocker, for several years past principal with a burlesque company (Eastern Wheel) has been signed by Jos. M. Gaites for one of the important roles in his "Follies of 1907" company.

OBITUARY

ADELAIDE MACART.

At their summer resting place in the mountains last Sunday night the Macart Sisters lost one of the trio by death, Adelaide. She died of consumption. The act was known as the Three Macart Sisters.

The young women suffered the loss of their mother in Switzerland one year ago.

All time for the act over here has been canceled. The surviving sisters sail with the body for England to-day (Saturday).

GUSSIE BECKER.

Chicago, July 30.

Gussie Becker, son of Miss May (Colby and May) was killed in a railroad disaster in Philadelphia July 17. Colby and May who were playing at Forest Park, St. Louis, at the time, cancelled all immediate booking and left for the East.

TAKES BEST NUMBER OUT.

What was described as the "best number" in "The Girl Question" will not be visible to the metropolitan gaze when that piece opens next Monday night at Wallack's for a New York stay.

The "best number" was the Eddie Foy imitation by about twenty chorus girls, all made up to resemble the comedian. Ned Wayburn staged the piece for its Chicago debut early last winter, and the Foy bit was the hit of the piece.

The Askin-Singer Company, which directs "The Girl Question" and several other musical comedy productions, is said to have paid Wayburn \$2,000 or thereabouts for the staging of the show, and a similar sum oftentimes for other work in connections with its musical plays.

With the exhibition of Wayburn's "Broilers" on Hammerstein's Roof as a vaudeville act, and with the knowledge Mr. Wayburn had placed before New York City the feature of "The Girl Question," the latter's promoters decided the number had better be removed from the Wallack run.

Rumor of court proceedings against Wayburn were current early in the week, but were said later to have been abandoned.

CHAIR FOR SPECIAL OFFICER.

Mosaic flooring has its drawbacks. The stones of the eight floor of the St. James building may not be likened unto the carpet of the Fifth Avenue Theatre, so Special Officer Clark, the newly ordained United Booking Offices functionary, has been given a chair to rest himself upon when the actors do not congregate too frequently or in crowds around his precincts.

UNITED BOOKING RAPIDLY.

A lengthy booking meeting held at the United offices on Tuesday was followed by the report the managers had commenced to book the larger acts rapidly, and the news was hailed with much delight by the agents especially, who had submitted their lists some days before.

The Montrose Troupe of acrobats, seven in number, make their first eastern showing at Keith's, Philadelphia, August 10. The Troupe, a foreign number, has played in the West.

CIRCUSES CROSSING EACH OTHER.

Among the routes received for future circus movements this week there are several stands by rival shows which indicate clashes. The Wallace-Hagenbeck show played Coffeyville, Kan., on Tuesday this week, just one day ahead of the Sells-Floto outfit. Ben Wallace likewise beat the Sells-Floto show into Arkansas City by six days, playing there July 22 when the town was billed for the appearance of the rival attraction for July 28. The Wallace-Hagenbeck aggregation has had more opposition this season than almost any other show on the road, and it is the opinion of showmen generally that the astute Wallace has carried off the honors in the vast majority of his railroad fights.

Other conflicting points are Pittsburg, Kansas, Wallace-Hagenbeck, July 29; Sells-Floto, Aug. 5; and Kansas City, Mo., Wallace-Hagenbeck, Aug. 8; Sells-Floto, Aug. 9.

CIRCUSES IN OPPOSITION.

Arkansas City, Kan., July 30.

The Ringling Brothers', Sells-Floto and the Hagenbeck-Wallace circuses have been working in the same general territory out here for some weeks past, and the competition has been keen. Those who have followed the fight declare that the Ben Wallace organization has rather the better of the argument, in the big majority of cases being the first of the three to show.

In Denver a few days ago the Hagenbeck-Wallace show turned 5,000 away. It goes into Chicago Oct. 5 for two weeks.

Nellie Greer, of the McCree-Davenport act, suffered a severe injury in Pueblo. She fell during the performance of the jockey act and was unable to walk for ten days.

MARCHING ABREAST.

A curious similarity in circus routing is shown in the movements of the C. W. Parker Shows and the Campbell Brothers' Circus. The week just past the Campbell outfit played Rapid City, S. Dak., Tuesday; Deadwood, S. Dak., Wednesday, and Crawford, Neb., yesterday.

The future movements of the Parker Show include these same stands in the order named, reaching Crawford Aug. 16. The latter organization carries 21 cars, the Campbell Brothers 26.

DECISION AFFECTING EXCURSIONS.

Washington, July 30.

A decision recently handed down in the form of a new rule by the Interstate Commerce Commission may affect the present system in vogue among the big circuses of handling their excursions. It has always been the custom of the shows to employ their own excursion agents to work up traffic to the cities played from the surrounding territory.

In a new ruling the Interstate Commerce Commission gives the railroads the privilege of employing its own agents to arrange excursions of all kinds and solicit business. In such cases the compensation of the agent must be based on results obtained. His payment is conditional upon his securing a specified number of passengers for the excursion.

The Van Amberg Circus played Flushing, L. I., July 20 and is continuing on Long Island. It is a railroad show.

CIRCUS NEWS.

RINGLINGS RETURN TO CHICAGO.

Chicago, July 30.

Ringling Bros.' circus will play a return engagement in Chicago, under canvas, on the North Side, at Diversey Boul. and Southport Avenue. The dates are August 1st and 2nd.

Circus men have been wondering for some weeks at the action of the Ringling Brothers in taking their show into Chicago. The show played there for three weeks at the beginning of the season and this return is an almost unheard of thing in circus routing. Many are of the opinion that the Ringlings hope by giving Chicago another opportunity to attend the circus they can give the town all the tent show it can stand in a single season and so affect the patronage of the Wallace-Hagenbeck outfit when it comes in for a two weeks' engagement in the fall. The two shows have had many billing clashes in the West since the season opened.

BILLPOSTERS' FACTIONAL ROW.

There is every indication that the Billposters' Association is going to be involved in a factional row for some time to come. The trouble started in Detroit two weeks ago at the annual convention of the Association when the Western wing sought to wrest control from the "Big Four" of Eastern magnates. The radicals scored a partial victory in the election of its candidates to the presidency, and it seems that they are going right ahead to wage warfare on their opposition.

At the convention the fight was marked by the exchange of the bitterest accusations and strong epithets are said to have been passed. By common consent Samuel Pratt has assumed the leadership of the dissenters. He has issued a pamphlet in which he goes over the history of the billposting situation in New York, and makes a violent attack upon Barney Link and James O'Mealia, two of the strongest men in the association and members of "The Big Four."

Pratt has been on the outs with "The Big Four" for a long time. So bitter was his enmity that for two years he refused to attend the conventions of the Billposting Association, and it was only on the representation of the Westerners that Link and O'Mealia would not have things all their own way this year that he was persuaded to go to Detroit.

It is declared by those in close touch with the association affairs that unless the fight is settled there is serious danger that the association will be disrupted.

The matter of the new circus agreement, to cover the relations of circus men and billposters next year, did not come up for consideration at Detroit. It will be disposed of by the executive committee at a later conference.

CROSS BUYS INTEREST.

Chicago, July 30.

M. O. Cross, the show printer, has purchased into the W. J. Winterburn Show Printing Co., Cross assuming the interests held by the late Mr. Winterburn. The business name of the concern remains.

COLE BROTHERS HEARD FROM.

It is apparent the Cole Brothers show, which became involved in a disagreeable controversy with the authorities in Canada over the finding of a dead body near the railroad tracks just after the show train had passed, has smoothed out its difficulties.

Within the last few days Martin Downes has contracted for a number of stands in the United States, which indicates the way for his exit from Canada has been arranged.

The show is due in Middlebury, Vt., Aug. 18, with Rutland, Bennington and White Creek, N. Y., to follow in the order named. The railroad contracts provide for the transportation of twenty-four cars, including ten flat cars, six stock cars, six coaches and two advertising cars.

GOOD PRESS AGENT IDEA.

The St. Leon Family at "Luna" Park, Coney Island, has produced another circus ring rider in Ida Jennie St. Leon, who is presenting a double jockey and hurdle act with her sister Elsie.

The sisters resemble each other so closely it has become necessary for each to wear a different colored ribbon in order that Alf St. Leon, the father, may distinguish the girls while they are performing, and if that is not a good press agent idea, a better one has yet to be "pulled" for one act.

The John F. Robinson Shows and the Sun Brothers' Circus are both knocking about in rather close proximity in Tennessee and Kentucky, although their routes do not come together at any point. The Robinson show seems to be picking the large towns.

CHANGES IN STAMFORD.

Stamford, Conn., July 30.

Warren & Sweeney, of New York, have purchased the vaudeville theatre from Anthony Geronimo. The program is now changed daily under the new management.

Negotiations for the purchase of the Star by Adolph Miller, of New York City, from Mr. Geronimo are about completed. Alterations to the Lyceum are rapidly nearing completion, though it is uncertain whether they will be finished by September.

Joe Mayer, the program man, visited the Buffalo Bill show at Lewiston, Me., recently.

Louis E. Cooke, general agent for the Buffalo Bill Wild West, ran into New York Saturday for a short conference with W. W. Cole, who is routing the show. He left again for the West on Sunday. The general agent is making his headquarters at the National Printing Company, Chicago, while the show is in the West.

The new routes for the Buffalo Bill Wild West were made public this week. They take the show up to Aug. 29, when it plays Grand Island, Neb., following Omaha. To-morrow's jump from Niagara Falls to Detroit, 229 miles, is the longest in the list, although for the week of Aug. 24 five of the movements are well over 100 miles, making a total of 709 miles for the week.

The route of the Ringling Circus up to Aug. 22 was made public this week. The intervening time is spent in Indiana, Ohio and Illinois.

Cook's Opera House, Rochester, reopens August 31.



WILLIAM REDMOND OF "THAT" QUARTET.

The new tenor of the all-male singing organization, the talk of the show business for the past two years. Mr. Redmond recently joined the Quartet. He had made a name for himself in minstrelsy previously.

WILLIAM E. GILMOUR AND THOMAS A. EDISON PART

Frank L. Dyer Succeeds to Presidency of Edison Manufacturing Company. Also a New General Manager.

William Eugene Gilmour, who is now abroad on a year's tour of Europe, has tendered his resignation from the presidency of the Edison Manufacturing Company. Frank L. Dyer, who has acted for the Edison Company as general counsel, has been elected to succeed him as president.

Mr. Gilmour, who has many private business interests outside the Edison Company, acted as president and general manager. In the new arrangement the two offices are made separate, and Carl Wilson has been given the post of general manager.

Mr. Wilson was formerly sales agent for the Edison Manufacturing Company, and in addition to his work in that concern acted as assistant to Mr. Gilmour in the conduct of the National Phonograph Company.

Reports have been in circulation for several months that Mr. Gilmour and Thomas A. Edison had had a falling out, but Mr. Edison said only a short time ago that the reports were "ridiculous."

Nothing could be learned this week as to the alleged disagreement between Mr. Edison and Mr. Gilmour, which led to the latter's resignation. Mr. Edison is now in California while Mr. Gilmour is in London.

Mr. Gilmour sailed from New York early this month and at that time arrangements had already been made for his retirement.

It was Mr. Dyer who represented the Edison interests in the long patent litigation which ended in having a number of film manufacturers restrained from producing films and brought about the present situation in the film trade.

Mr. Gilmour was responsible for organizing the present system of licensing manufacturers under the Edison patents and distributing their product through the Film Service Association.

Trade gossip this week indicated a belief among moving picture people that Mr. Gilmour's retirement might have some effect upon the affairs of The Kinetograph Company, in which he was supposed to have an interest. On this point Percy S. Waters, of that concern, said:

"Neither Mr. Gilmour nor any one else has one cent's worth of interest in the Kinetograph Company. The business belongs to P. S. Waters solely, and Mr. Gilmour's movements affect it in no way."

ITALY DISCOVERS NEW LIGHT.

Paris, July 22.

A new lamp has been invented in Italy and shown here by which cinematograph shows can be given without putting the whole place into obscurity. The reflectors are elliptical, and all lantern projections, which hitherto demanded complete dark-

ness in the hall can be exhibited in the light by the use of this lamp.

The problem of showing moving pictures in daylight is likewise still being diligently studied by French inventors.

OBSCENE PICTURE COSTS \$1,000.

Little Rock, Ark., July 30.

Justice E. H. Sanders on Monday last fined W. V. Hettinger, proprietor of a moving picture show in this city patronized altogether by negroes, \$1,000 for exhibiting a moving picture showing a white woman in the embrace of a colored man.

The Justice decided the picture was obscene, and the Court said views of this character were a menace to white women, having a tendency to arouse the passion of the negro males who crowded the place daily.

The white men had taken precautions to prevent an epidemic of criminal assaults, and had not a fine been imposed, the moving picture place would probably have been wrecked by the incensed whites.

An attempt will also be made to forbid the sale to negroes of liquor in bottles, on the outside of which there is a picture of a nude or partially nude white woman.

NEW ADVERTISING SCHEME.

The management of the Princess Theatre on 60th Street, near Broadway, has devised a new system of attracting regular patrons to its moving picture exhibitions. The Princess recently entered the list of New York picture houses receiving its supply from independent sources. Since then the manager of the place has distributed thousands of printed bulletins, issued by the American Mutoscope and Biograph Company, through the apartment houses in the vicinity of the Princess, in the manner used by merchants.

The results of this system of circularizing the neighborhood are said to have been very satisfactory and the innovation is receiving the attention of other exhibitors located in residential districts.

BEARS TO ADVERTISE.

Sydney, Australia, June 25.

C. Spencer, the Lyceum picture man, has a quaint advertisement in the vestibule of his theatre.

Two grizzly bear cubs, twelve weeks old, are in view all day.

They roll and play about like kittens, and their antics draw an enormous crowd. The mother of these juveniles was killed by Mr. Spencer's brother in the Rockies. He shipped them over when but a few weeks old.

Geo. W. Jenkins, the tenor, will return to Europe shortly. He arrived home recently after spending two years abroad.

Cliff Gordon has bought the equipment of the minstrel act shown some time ago by Eddie Leonard, and will present it in one of the burlesque shows in which he is interested.

GANES AN INDEPENDENT.

Independent films made their appearance at the Manhattan Theatre last week. The house previously received its subjects from Association renters.

The Manhattan is being operated by H. C. Ganes, who also controls the Park Theatre in Brooklyn. The latter establishment has also gone into the independent list.

AUSTRALIAN PICTURES.

Sydney, June 25.

At Sydney Lyceum, C. Spencer has a brilliant and varied list of films. Crowded houses nightly testify to the popularity of the show.

A prominent feature this week is a series of pictures depicting the aftermath of the ramming of the British boat "Glad-iator" by the American liner "St. Paul."

Others on an extensive list are "The Land of Nod," "An Eastern Romance," "Memories of an Old Stage Trunk," "Baron Ontano," "Novel Advertising," "Pneumatic Police" (funniest seen here), "Japanese Butterflies," "Peculiar People," and many others, of course.

Across the street is West Pictures, exhibited at the Palace Theatre. Crowded houses are also the rule here, though the house is much smaller than the Lyceum. On the bill are several good films, prominently "A Ghost Story," "Two Little Motorists," "An Occasional Porter," "The Bargee's Daughter," as well as a number of others, several of which are also shown at the opposition house.

At Victoria Hall new pictures are being received by every steamer. Thanks to a liberal distribution of concession tickets (really means a half-price tariff) the house is full nightly.

PEOPLE'S FOR PICTURES?

Philadelphia, July 30.

The moving picture policy has proven so successful at the People's here Nixon & Zimmermann are seriously considering the proposition of keeping to that style of entertainment permanently.

The move would remove the house from the list of those playing the Stair & Havlin melodramas. Pictures were placed in the People's as a warm weather experiment.

URBAN CHANGES LONDON HOUSE.

London, July 22.

On Bank Holiday (Aug. 3) the Charles Urban Trading Co. will transfer its moving pictures from the Alhambra to the Palace.

The Urban pictures have been exhibited at the Alhambra for the past eight years.

No special reason is assigned for the move by the Urban company's announcement, excepting it classifies the Palace as "London's leading variety theatre."

EXPENSIVE PICTURE THEATRE.

Chicago, July 30.

L. Notheimer is building a new moving picture theatre at Richmond, Va., to cost \$75,000.

AIRDOME PICTURES.

Chicago, July 30.

A stock company has been organized at Nahwarden, Ia., to build an airdome moving picture theatre.

MOVING PICTURE REVIEWS

"The Redman and the Child."

Unique.

This newest of the independent productions compares very favorably with the best material in either the American or European market, and marks a decided step forward in the artistic merit and photographic excellence of the American-made films. The intensely dramatic narrative of the film is told with picturesque incidentals and skillful economy of attention. An Indian who has befriended an old miner and his grandchild, is suddenly called away from his camp, leaving the old man and the boy. Desperadoes fall upon the defenseless pair and force the youngster to disclose the hiding place of the miner's gold. The old man is murdered by the thieves. Meanwhile the Indian is at a distance, having been hired to guide a party of surveyors through the mountains. When the murder occurs the redskin is on a distant cliff. Here a clever bit of trick work is introduced to bring about an intensely dramatic situation. The surveyors playfully permit the Indian to look through their telescope. In sweeping the instrument about, the eye of the Indian falls upon the scene of the distant murder. Immediately the field of the picture contracts to a circle and the scene is brought before the audience as though through the eye of the Indian glued to the telescope. He immediately rushes off to the rescue. The robbers abduct the child and carry him off in their canoe. The Indian, after finding the old man's body, swears a vow of vengeance and gives chase, and a splendid pursuit series, through beautiful scenery and exciting incidents, begins. Every instant of the reel has a new thrill. From the canoes pursuer and pursued jump into the water and the finish is made in a swimming chase, in itself a novelty. A struggle in the water disposes of one of the robbers and an exciting knife fight finishes the other. The pantomime of all the principals is beyond criticism, the Indian being particularly good. For solid merit few better moving picture productions have been shown in the city.

Rush.

"Youthful Samaritan."

Unique.

A decidedly interesting dramatic subject is given by a French concern under this title. The 12-year-old daughter of a wealthy widow is carried off by kidnapers and dragged to their squalid quarters in the slums. There the little one is subjected to violent abuse by the man and woman, and finds in a ragged boy, also a prisoner, her only friend. She is forced to go begging on the streets of Paris under the watchful eye of her captor. Her ragged companion in misery shares his food with her and stands between her and abuse, and when the two kidnapers become helplessly drunk aids her to escape by a rope ladder. The youngsters then proceed to the home of the stricken mother, and the "young Samaritan" restores the child to her luxurious home. The picture stops abruptly at its natural climax. Some of the scenes of brutality to the children might have been modified, but the acting is capital and there is an undoubted grip to the series.

Rush.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Eva Tanguay (New Act), Alhambra.
Harry B. Lester (New Act), Alhambra.
Pertina, 125th Street.
Dallas Welford and Company, Fifth Avenue.
Unthan, Hammerstein's.
Sevillo and Pifo, Atlantic Garden.
Walter Jones and Blanche Deyo, Brighton Beach.
Monarch Four, Henderson's.
Clark and Bradley, Henderson's.
Kirstene and Mariettas Trio, Henderson's.

La Sylphe.

"Salome" Dance.

9 Mins.; Full Stage (Special Setting).
Fifth Avenue.

La Sylphe, who but lately presented herself to New York, appears this week at the Fifth Avenue as a "Salome" dancer only, virtually becoming a "New Act," made more so by the setting provided by the management for this latest phase of the "Salome" craze. The scene in which the dancer appears is night upon a desert, very pretty, effective and subdued. La Sylphe's conception is Salome's remorse, described by the program as follows:

Salome, daughter of Herodias, has, at the instigation of her mother, received as a reward from Herod, for the dance of the seven veils, the head of John the Baptist.

The dance of the seven veils or bridal dance, the climax of virgility, typifying the surrender of Maidenhood, may be for no man's eyes other than the bridegroom's; wherefore Herodias' vengeful triumph over John the Baptist is the utter destruction and desolation of Salome.

Broken, lost in the horrors of remorse, her spirit an outcast, her body a reproach, Salome follows upon the call of the Christ, "Come ye . . . apart into a desert place."

Her present dance requires not the head of St. John the Baptist, and this is a point of the accepted "Salome" open to discussion. Many probably prefer the omission, while to others the head added a bit of gruesomeness necessary to the interest. To a great many, however, the continual question asserts itself, "Is there any art to the 'Salome'?" If there is, it must yet be shown. La Sylphe as "Salome" is a contortional "cocoeh" dancer. Two of her most liked "steps," if they may be so termed, are familiar movements of female contortionists, one, the finale, where she revolves her body rapidly while remaining crouched in the same position. La Sylphe as a contortionist is entitled to notice, but as a "Salome" dancer is not sensational, and no aid is sought through nudeness as far as could be noticed. The dancer is dressed in fleshings underneath the regulation Oriental garb, and the tights apparently are made to include the bodice covering. In the present "Salome" rage, it's safe to venture "anything goes," and La Sylphe received sufficient applause for an encore to be tendered. An increased orchestra at the Fifth Avenue gave forth a soulful melody, inspiring at moments, interspersed with the oft heard "cocoeh" strains.

Sime.

The Six Nosses are in negotiation for a tour next season in a musical comedy in which they will introduce a new act. They have been booked for a return engagement at Sohmer Park of two weeks. This will make four weeks played in the Montreal resort this summer, a record for a vaudeville act.

NEW ACTS OF THE WEEK

"That Annie Laurie Song."
Comedy Drama.

28 Mins.; Four (Interior; Special Set).
Fifth Avenue.

"The Man; The Girl; The City Chap and The Sheriff." The most awful of these is "The City Chap" (John C. Davidson). And yet no one should blame Mr. Davidson, for the author, Chas. Kenyon, to provide a necessary contrast, also to attain the end of his story, has drawn an idiotic, sickening character, which nearly spoils the entire piece. The story has probably been adapted from a novel, either a long or short one. In "That Annie Laurie Song," a miserable title for a comedy drama, a girl who feels a love for an unknown man awakened in a few minutes, returns to marry him, and the audience is softly led into this climax by The Sheriff (Burr Carruth) offering to bet The Man (Ernest H. Baxter) one hundred dollars against a saddle that she will do so. Perhaps the girl heard The Sheriff. Anyway, she came back, of course, and the youth who had the nerve to "shoot up" Faro Pete in a western gambling house and then collapsed, was left over on the "Nevada shore" waiting—waiting for Mr. Kenyon to bring him back in front of the audience. Mr. Kenyon wrote "The Operator." The heavy villain of that piece was a telegraph instrument; in "That Annie Laurie Song" it is a phonograph. "The Man" almost murders it at one instant. The comedy drama (comedy well supplied by Mr. Carruth) is as irritating at times as the acting of Helen Bryne ("The Girl") and Mr. Baxter, though both in the main offered a fair performance. What's more to the point, however, the sketch scored decidedly with the audience, and the loudest laugh rang out when The Sheriff called "fiasco" for "fiancee."

Sime.

Three Bennett Sisters.

Athletic Girls.

13 Mins.; Full Stage.

Henderson's.

Pretty much everything the Bennett Sisters do has been done in vaudeville before, but an entire routine of athletic contests seems to be a novel makeup for a "girl act." The chief merit of the present offering lies in the pretty appearance of the girls and their neat way of presenting the different bouts. They are young and shapely enough to make a good appearance in tights and their dressing is rather elaborate. Two of the sisters open in a two-minute fencing bout, wearing short skirts. The same pair follow with a three-round boxing contest, the third acting as time-keeper, and for a finish one of the boxers and the time-keeper come together in a wrestling match. All the contests are lively, but the spirit of actual sure-enough competition is lacking and all the clashes have the appearance of a "frame-up." Beside which the boxing contest is a somewhat ungraceful proceeding, with a questionable value for vaudeville.

Rush.

Barney Williams and May Right were married in Vancouver, B. C., June 22. They are now playing the Sullivan-Considine time.

DuBall, Simms and DuBall.
Songs and Dances.

13 Mins.; One.

Metropolis.

DuBall, Simms and DuBall, three boys, are offering a singing and dancing specialty after the same order as the two-men dancing teams, now so numerous. Carrying a third member gives opportunity for introducing several new formations in the ensemble dancing not possible with the "two" acts. The singing is on a par with the average. All three boys are good dancers, and a bright, pleasing appearance helps immensely. Each does a solo dance, the boys picking up the dance in turn before the other has finished. It is a good idea making the dancing continuous. The trio dancing is very good, the three working like one. The act was the hit of the bill at the Metropolis, and it stands well up in comparison with other acts in the same field.

Dash.

"The Four Jolly Good Fellows."

Songs.

11 Mins.; One.

Henderson's.

"Gus Edwards presents" this new straight singing organization. Why they have chosen the title of "Jolly Good Fellows" is not easily to be seen. Certainly there was no evidence in their work of jollity. As a "straight" singing act, without attempt at comedy, the four do extremely well. The voices are excellent, with a first rate bass at one end and a tenor at the other with a wide vocal range and a voice that adapts itself admirably to this sort of work. The boys appear in sack suits. They have not yet become easy in their bearing, but this is a minor detail easily remedied after a few weeks together. There is no reason why the new combination should not be added to the list of acceptable offerings of the same sort.

Rush.

Malley and Golder.

Songs and Dances.

12 Mins.; One.

Henderson's.

Two good looking young people, a boy and girl, make up the team. They have a well ordered routine of dancing and singing, the dancing being particularly worth notice. The girl's voice is of large volume but lacking in agreeable quality. This may have been due in a measure to her effort to make herself heard over the noise at Henderson's. The young man is a capital eccentric dancer, reminding one somewhat of Harry Pilcer. The girl dresses neatly and dances well, but could improve the effect of her stepping by using wooden shoes at the close. The pair have a very entertaining light offering. They do not attempt too much and confine themselves to the proper business of singing and dancing without introducing any talk.

Rush.

"Doc" Steiner appeared on Hammerstein's Roof last Tuesday evening with the same set of evening dress and a clean shave. Mr. Steiner says that if you know where to secure dress suits right, a shave goes with each one.

Melnotte Twins and Clay Smith.

Songs and Dancing.

20 Mins.; One.

Fifth Avenue.

Clay Smith is the male end of the trio which he and the Melnotte Twins now compose. It is a good act of its sort, one of the best, made so by the Melnottes, charming girls upon the stage, gowned fetchingly always, and as pretty a picture as one could hope to see, although the sisters are brunettes. Mr. Smith is decidedly an addition to the act. He is a clean appearing young fellow of pleasant address, and more the light comedian. The Melnotte Twins seem to be rapidly advancing as comedienness. They understand comedy, and how to get it over without forced or palpable attempt. The shorter of the girls has a delicious "kid" intonation, and the other sister is happily possessed in this regard also while speaking, but neither of the young women is fortunate in her singing voice. The one in the pink dress at the opening broadens her words so noticeably it reacts. It may not be affectation, but there's something wrong. Both ought to study their vocal efforts with the same thought they have unquestionably given to the remainder of the act, including the dresses. There are two changes, each dress handsome, enhancing the looks of the wearer, and the gowns are utterly devoid of any glaring color schemes or flashy effect. The song "Take Your Hands Away" sounds new, prettily acted in the rendition, and for a finale the "Patter" number from "The Soul Kiss" is given with the trio singing the same lyrics Cecil Lean and Florence Holbrook did originally in that show. At least the lyrics might be rewritten, but the number made a hit, as did the act. It ought to, for the Melnotte Twins are a welcome, soothing relief on any bill.

Sime.

Hoey and Lee.

Songs and Talk.

15 Mins.; One.

Alhambra.

Hoey and Lee are appearing together (for the first time in over a year) at the Alhambra this week. They have framed up an offering similar to the old one. Parodies form the mainstay of the specialty. Both are old hands at singing twisted verses. Bright up-to-date lyrics may win success for them. At present they have not been as fortunate as they might have been in securing parodies. Several were rendered, among which was a hashed over one of patriotic airs long since familiar. A couple pass, but the whole will have to be improved if they wish to keep pace with such acts as Barry and Wolford and others who have come to the front in this line since Hoey and Lee dropped out.

Dash.

(Continued on page 23.)

WELCH TO STAY AGAIN.

Mortimer M. Thiese has signed Joe Welch for the coming season to star in his new musical show, "Morning, Noon and Night," which will play the Stair & Havlin time. The show is now in rehearsal. In the same organization will appear "The Eight Little Friars," a dancing act recently signed by Mr. Thiese. "Morning, Noon and Night" opens Sept. 6 at the Globe, Boston.

FIFTH AVENUE.

You can have about the biggest dollar's worth of vaudeville ever handed out in the summertime at the Fifth Avenue this week. The New Yorkers are aware of it, for they are flooding the theatre with their presence—much to the managerial joy.

Eva Tanguay and La Sylphe are the drawing cards. La Sylphe will probably divide the credit with the "Salome" dance. This "Salome" thing doesn't hit town every week or summer. Whoever held it over until the hot weather should have a monument erected to him or her in Vaudeville Square.

On Monday night the bill was generally shifted about from the program, with Miss Tanguay holding down the next to closing position as usual. She followed La Sylphe (New Acts), who was on in the centre of the show, and received generous recognition, but Eva was on the job just the same.

Talk about English people hanging to favorites. When the orchestra broke into "I Don't Care," one might have imagined the result of the Presidential election had been announced. Tanguay is an immense vaudeville card, and the audiences seem no more tired of hearing her sing about herself than she is of doing it.

"That Annie Laurie Song," a sketch, "No. 2," and the Meinotte Twins and Clay Smith are under New Acts, while Bedini and Arthur, a number after the "Salome" affair, gave a laughable travesty upon it. It is a trifle long for a "bit," but was enjoyed. Arthur's comedy in the act proper is winning large laughs. He is injecting new matter, and gradually falling into his own work, weaning himself away from that of his predecessor. Bedini and Arthur have good rank now as a comedy juggling turn.

Bob and Tip opened the show in a rattling fashion with some acrobatics, much fun and two dogs. A clown derives any amount of amusement from his pantomimic comedy. The dogs are above assistants in the act. One does many acrobatic tricks not heretofore seen. Although somewhat too long and over-drawn out, both before and during the encore, the turn scored decidedly. It was one of the show's hits.

Lyons and Parkes also fared nicely with their music, singing and dancing, although the dancer still sings "Monkeyland," a dead and gone issue if it was ever alive. There are many better numbers to sing or dance by—and of more recent vintage.

In the absence of Loney Haskell, Merrill and Ward were placed in the show. Haskell was programmed; the latter act was not. It is a bicycle number, with an elongated comedian in tramp costume. Barring the finish, when something of a "thriller" is introduced through a somersault by both riders on a tandem, there is nothing remarkable about the act in tricks or comedy. It had the honor, though, of closing about the best hot weather show given in New York vaudeville thus far.

Simc.

The Mt. Vernon Theatre, Mt. Vernon, N. Y., is being rebuilt by Walter Rosenberg at an expense of \$12,000. The capacity will be increased to 1,300. Vaudeville takes the stage commencing September 5.

ALHAMBRA.

A crowded house on Monday night bore out the judgment of the management to run shows during the heated period. Taking into consideration there was no big name to lure, the attendance was quite remarkable.

There is no real headliner on the program, although Gus Edwards' name appears more times and in larger print than anyone else's. Two of his acts hold down important positions. "Kountry Kids" were in third position and a decided success. Willie Solar is now featured with the act in place of the girl formerly employed. While Solar does rather well at the head of the "Kids," the absence of the girls' singing and comedy is felt. Gertrude Slocum is the "Sal Skinner," and it will take considerable time to place her at home in the part. The cute little one who sings "You're Just the Girl for Me" is carrying away the honors among the girls. David Taylor does very well with "Sun Bonnet Sue," but he appears to be frightened at himself while on the stage. An eccentric dance by one of the boys is well worth while, and met with hearty endorsement. "Kountry Kids" at present is better than it has ever been.

Edwards' "Blonde Typewriters" with a new man at the head and new dresses for the girls fared only moderately, opening after the intermission. Having tried every kind of costume imaginable, the Blondes have finally been draped in the neat black gowns advised when the offering was first shown. Needless to say the girls never looked better, the black proving an especially striking contrast to the blondiness. Only five of the girls showed Monday night. Arthur Conrad replaces Johnnie Stanley, and the act is not hurt any. Conrad works along the same lines as Stanley with a fresher and more boyish appearance in his favor. Conrad's "Yours Truly, Kid Dooley" (resembling very much a song Arthur Dunn has been using for some time) and Hazel Robinson's singing of "That's What the Rose Said to Me" were two shining points in the proceedings. Before Mr. Edwards produces any more vaudeville numbers, he should take a week off to write a few hundred new songs. They may come in handy.

In "Honora" Francesca Redding and Company have secured a genuinely funny farce, admirably suited to vaudeville. The playlet, were it not for the skillful handling by the principals, especially Miss Redding, could be very easily misused. Were she to overstep a trifle now and then even it could be forgiven. On the safe side all the time, however, Miss Redding brings the laughs easily and naturally. The supporting company is all that could be desired.

Will H. Macart occupied the stage well onto a half hour. It isn't what Macart says; it's the way he says it.

Netta Vesta looked real sweet and sang four songs to a goodly amount of appreciation. The Five Spillers made a first class opener. The music is of the proper sort. The audience expects "rag" from colored entertainers, and that is what the Spillers hand them. A rag time conception of "Love Me and the World Is Mine" on the brasses used at the close sent them off to a noisy house.

Hoey and Lee, New Acts.

Dash.

BRIGHTON BEACH.

Manager Dave Robinson has distributed the big values of his bill rather unevenly this week. The opening is light in laughing merits, but the second half is rich in musical excellence and the auditors leave the place well satisfied.

One may easily imagine that the combination of Laddie Cliff and "The Love Waltz" coming together toward the close of the show would strike the peculiar fancy of the Brighton Beach audience, made up as it is of a large percentage of women, particularly at the matinees. The little Englishman is a universal favorite, but he makes his largest appeal to the feminine portion of the audiences, which, after all, is the more important part, since it is that part of the theatre-going public which in a very large measure dictates the general taste in favorites, especially so in respect to this particular establishment. Laddie's inimitable dancing and his fresh, youthful way won him an easy entrance into the favor of the Brighton Beach patrons.

"The Love Waltz" was even more happily placed, for what assemblage of women could resist the compelling interest of that long, lingering, soul-racking caress, particularly when it is demonstrated by a plump prince in gold and white uniform and a Dresden china princess in a ravishing confection of silk and lace? The Lasky operetta never went better and that number alone made the trip to the beach a labor of love for the auditors.

Opening the intermission were Viola Gillette and George McFarland, in their very pleasing singing sketch. The "sketch" part of the offering is inconsiderable, but the "musical" half of the caption is important. Both principals have splendid voices and they make the most of their gifts in this direction without complicating matters with dialogue, after the profitless habit of many vaudevillians. There is some exchange of talk in the very early part of the turn, but it is handled cleanly and rapidly.

Montgomery and Moore (second week at the Music Hall) easily carried off the honors of the first half. The secret of their success seems to be the speed of their funmaking. They waste no time in preparing their nonsense. There is no preparation. Every bit of clowning comes as a surprise, and the succession is so rapid that the audience is carried along on a veritable whirlwind of good natured buffoonery. Miss Moore's imitation of Eddie Leonard was a substantial hit and the finish a big laugh getter. The team was one of the few numbers of the afternoon that got an introductory reception when their names were displayed.

The Leonards (James and Sadie) and Anderson, under which title the travesty turn is playing this week, followed Montgomery and Moore, the second purely comedy turn in succession, but the strong, not to say compelling, comedy of the travesty carried it through easily. Indeed, there are some who would object that the comedy is a bit too compelling. The gagging seems a trifle labored and prepared at times and there is no solemn contrast to measure the travesty up against. The dialogue, however, is cleverly written, and is consistently funny.

Elsie Boehm with her "straight" singing turn was "No. 2," and the Brothers Lanole, comedy bars, opened the show.

Rush.

METROPOLIS.

In order to stretch six acts into a three-hour entertainment, "Stalling" easily becomes the headliner at the Metropolitan Roof Garden. Tuesday evening, one of the two nights in the week set aside for the amateurs, it was delay from the box office to the closing pictures. The treasurer promotes the "stalling" game nicely by trying to pick out what price seat you can afford by looking at your face. It may be just possible that his handing of a ten cent seat to a certain party occasions this slight "pan." It's bad enough to look like thirty cents, but a dime, horrible.

From the box office to the elevator is but a step, and here more delay is skillfully arranged. After waiting some time for the elevator to fill up (it holds exactly five persons), the attendant succeeds after much coaxing and many promises in landing you on the roof. The elevator made it in three jumps on Tuesday night, which, from the look of entire satisfaction on the operator's face, must be a record.

The game is now put into the hands of the usher who looks at your check, points out eight or nine seats, advising you can sit in any seat except the desirable ones.

An overture by the orchestra (piano and violin) follows. After what is considered sufficient time, the music ceases and every one is ready for the show, excepting the stage manager. Not to be out-done he holds things up for a few minutes before giving the signal.

By that time the piano player has disappeared. He is finally located trying to convince the barkeep the Giants would have won in the eighteenth if it hadn't snowed.

It is now in the neighborhood of nine o'clock, and the audience, having long since become tired of admiring the surroundings, are in dead earnest about seeing the show.

Fox and Gray headed the procession with a line of talk and parodies. The comedian works as a Hebrew and does only fairly with the character.

Miss Andrietta sang three songs and handed out a little talk about how easy a man will fall for the dreamy eyes and the light patter of the gay soubrette. It must be hard to sing without a voice and even more difficult to make pointless talk amusing.

Duball, Sinims and Duball (New Acts) were followed by a long reel of moving pictures which held the interest. Fifteen minutes were killed by an intermission and four minutes more by the Von Serley Sisters who sang one song and did a dance in a sort of Russian costume.

Seymour and Nestor went a long way towards bolstering up the proceedings. Nestor has grown some since last seen, but his clear, almost soprano voice has lost none of its sweetness. "Smarty" was used as an opener, and the pair secure a whole lot out of the song. Harry Lauder's "I Love a Lassie" made an equally good finish. Nestor looks just great in the Scotch costume, and sings the song capably.

Russell and Held following Seymour and Nestor gave the program a strong finish. Miss Held makes several pretty costume changes and her songs with a catch line at the end hit hard. Mr. Russell keeps the pace set by his partner in the matter of dress, wearing several nicely tailored garments.

Dash.

HENDERSON'S.

The Brittons and "The Boys in Blue," on a showing of applause, come very close to an even break for first honors in a bill which, except for a clash or two, makes a very agreeable entertainment. The clashes mentioned occurred in the arrangement by which the Brittons were made to follow "The Watermelon Trust" (second week), also a colored act with its foundation in singing, dancing and incidental comedy. Several other singing and dancing turns, more or less similar, occurred without an interval, and in one case two acts in succession used the same song.

The newcomers are Malley and Golder, singers and dancers; "The Four Jolly Good Fellows" (male quartet); Three Bennett Sisters, athletic girls; and Lorenze and Young, all under New Acts. The Potter-Hartwell Trio were billed, but did not appear.

The Heuman Trio of cyclists offer a trick riding act which might serve as a model of neat and attractive equipment. They have a large variety of bicycles, and the method of keeping them uniform—spotless nickel-plate with red rubber tires—recommends itself. The two "straight" riders—one a "girl"—are faultlessly attired. The man handles his tramp comedy nicely with several new feats, and the finish, a mile race on a trainer, rounded out a well executed specialty.

The small comedian of "The Watermelon Trust" makes up the larger part of the act. He is genuinely funny at times. The others are mostly loud and boisterous. Only their dancing is well handled, and that, perhaps, because they find in physical violence an outlet for their too plentiful vigor. The singing was spoiled often by the effort of the girls and men to outdo Tascott.

Cooper and Brown have an effective line of comedy talk, but there was only one finish to their competition with the Henderson dining room—very little of it got past the man at the piano. The audience guessed some of the conversation from the accompanying pantomime and laughed. The parodies were easily effective.

Hassan Ben Ali's Troupe of Arabian Acrobats were equal to the task of arousing the attention and enthusiasm of the "supper show" crowd. The ten men get a vast quantity of very exciting ground tumbling of their own curious and wonderful sort into the few minutes of the finish and manage even to make their pyramid building interesting. A youngster of the outfit with long, black hair, stands very close to the head of Arabian acrobats seen in this country for lightning speed, and even the brawny under-standers get into strenuous action to contribute their part to one of the most exciting exhibitions of acrobatics the vaudeville stage has to offer.

If the Austin Sisters could—or would—dance, they would make an invincible pair. As they stand they have youthful beauty enough to furnish forth several "sister" acts, and they handle three or four light songs most attractively, beside dressing very prettily.

"The Boys in Blue" are exhibiting their marvelous precision in drill, which must remain the limit of trained skill. In addition to which distinction the organization has an exceedingly picturesque production with several mechanical surprises and a splendidly devised finish. *Rush.*

MY BEGINNING.

(The tenth of a series of short sketches concerning the early experiences, struggles and first engagements of artists who have succeeded in vaudeville.)

Compiled by Mark A. Luescher.

FRANK GARDINER.

(Gardiner and Vincent.)

Frank Gardiner says if he could possibly regain some of his boyhood confidence and self-esteem he would be a star to-day.

Mr. Gardiner's debut on the stage was the result of a deliberate, planned and premeditated design to become an actor. To his mind Charlie Reed was the greatest living comedian, and after sitting night after night in the gallery watching that old-time minstrel, young Gardiner placed the following advertisement in a theatrical paper:

"Who Wants the Versatile Young Comedian, FRANK GARDINER?" Facsimile of the Great Charlie Reed. Singer, Dancer, Dialectician, Acrobat, Ground and Lofty Tumbling, Mimic and Actor.

The announcement attracted the attention of Johnny Browne, who was conducting an agency in New York, and he sent Gardiner to Violet Mascot, the burlesque queen of years ago, who wanted a comedian for her show, "The Corker." The queen must have believed the advertisement, for she engaged Gardiner for the principal comedy part, but at the first rehearsal, his ignorance of the simplest stage "business" and technique revealed his inexperience. He was relegated to a very minor part, which was given him with the understanding that he would also do "props." The show opened at Howard's Athenaeum, Boston, and during its run there Mr. Gardiner organized the "Clipper Trio," which became rather well known.

The following season he joined Edwin Arden in "Night and Morning," and stranded in Memphis.

It was in George W. Lederer's "You and I" with Jack Slavin at the Casino that Mr. Gardiner made his first New York appearance. Later he formed a partnership with Carrie De Mar's sister, and as "Fleurette and Gardiner" toured the country with "Weber & Fields' Vaudeville Show."

Following this came engagements with the late Jerome Sykes' "1492," Joseph Hart's "Gay Old Boy" and Hoyt's "A Railroad Ticket."

After the latter, Mr. Gardiner returned to vaudeville with Lottie Vincent.

He was one of the earliest, if not the first, vaudeville artist to introduce a motion picture effect in a comedy sketch.

"STRANGE BABY" REVIVED.

Wilmer & Vincent have put out a company of players to do their old sketch "The Strange Baby" in vaudeville the coming season. It was routed early this week for forty weeks over the United time. The sketch was highly successful in vaudeville before Wilmer & Vincent became managers.

Brown, Harris and Brown's cottage is at Riverhead, R. I., not "Long Island," as mentioned in the descriptive matter beneath the picture of the cottage in last week's VARIETY.

PARKS AND FAIRS

"Happyland" at Staten Island (N. Y.) has re-incorporated with a capital of \$200,000, and is now called "The South Shore Amusement Co." It is a reorganization of the "Happyland" concern which originally opened the park.

"White City," Chicago, Joseph Beifeld, president, will abandon its present site at the close of this season, the five year lease on the property having expired. The new site is situated at Seventy-ninth Street and South Park Avenue, a mile and a half from the present park. The new "White City" will be considerably larger.

Chicago, July 30.

"The Fight of Little Big Horn," alleged to be a reproduction of Custer's last battle, is one of the "biggest and best" attractions at Riverview. What the "smallest and worst" must be is inconceivable. For a ten cent attraction it might pass muster, but at twenty-five cents a throw!! At night the ground is illumined by two camp fires. After some desultory riding around a track a "battle" ensues, and the affair winds up with a rendition by a "Dutch" band of "The Star Spangled Banner." Then the audience files out, dazed.

St. Louis, July 30.

The Pain's fireworks people, having been unable to find a backer here after in vain trying to saddle such responsibilities on Dan. S. Fishnell, of the Garrick and on others, have about concluded to give St. Louis the go-by this season.

The bookings for Central Park, Allentown, Pa., have been placed with Heller & Glading, of Philadelphia. This firm had the park for five years, but recently the booking have been made through the National Park Association. Heller & Glading are also supplying the open air attractions at "White City," Trenton, N. J. After suffering considerable loss the management has withdrawn the regular vaudeville shows at this park and the open-air attractions are given free to its patrons.

Williamstown, Pa., may have a vaudeville theatre in the field next winter, if the summer project, to be started next week, turns out successfully. This is to be called "Midway" and will open under the auspices of the Schuylkill and Dauphin Traffic Company, a local railway concern. The resort will include a vaudeville theatre, for which Maurice Boom will supply five acts weekly. If the scheme turns out well, the theatre will be equipped with steam heat and continued through the winter. Williamstown is in the middle of the anthracite coal district and draws from a population of 40,000. It has no amusement place within a reasonable distance and the vaudeville enterprise has no opposition to consider. W. E. Harrington, of the railroad company, has the venture in charge.

Harrisburg, Pa., July 30.

Every day it is said, "What a strange thing it is that where Nature has done so much and opportunities are so many, man has done nothing to grasp them in promoting more amusement resorts at Harrisburg." This is a town of about 100,000 with but one pleasure park. Last

night hundreds were turned away from the theatre for want of room, and this occurs often. The river front and the islands within a few minutes' reach of the centre of the city—the location of all others—offer a golden opportunity for a modern park. Of course this would meet with a protest from the traction companies because they prefer hauling the poor, suffering humanity to a mud hole four miles back in the swamps. Every day and hour thousands throng the shore. Why not give them something more than the clouds and river to amuse them?

The booking department for fairs now organizing under the direction of M. E. Robinson at the United Booking Offices is rapidly going forward, according to Mr. Robinson. He said this week to a VARIETY representative that owing to the lateness of the booking season for fairs, but little would be done in that line this season. Next year, however, Mr. Robinson stated, his department would be complete, and be prepared to make bids for all bookings east of Chicago. Fairs only will be handled by Mr. Robinson. The park department in the United will be distinct. Mr. Robinson will make his bookings in conjunction with the Fair Department (presided over by Ethel Robinson) of the Western Vaudeville Association in Chicago. Neither will encroach upon the other's territory, the boundary being marked by an imaginary line. The two large booking offices are closely affiliated, if not actually merged.

St. Louis, July 30.

Despite the fact that St. Louis climate demands provision for out-door recreation at least five months in the year, there is no city in the Union so poorly supplied with first class amusement enterprises as the fourth metropolis in the Union. There is only one up-to-date resort, Forest Park Highlands, where natural scenery has been supplied with the artificial adjuncts needed to aid the populace in fighting the summer heat. And the Highlands are given over to vaudeville and band concerts, plus a fine array of concessions. There is no provision for stock company presentation. It is known that the leases on the Suburban and the Delmar are short, having but a few seasons to run, and that suburban property is so enhancing in value as to forbid its use for entertainment purposes. With this in view J. P. Cunningham, of the Cunningham Bros. Woolen Company, a capitalist, has just bought outright a forty-eight acre tract at the corner of Delmar Avenue and Hanley Road, paying therefor \$115,000, or about \$2,400 per acre. Twenty years ago the price was five dollars an acre and no takers. The property is the highest in St. Louis county in the matter of altitude, and is ideally located in regard to transportation. The Cunningham interests propose to spend enough money to bring their place on a level with the finest summer gardens in this country, a combination of "White City," Chicago, and Willow Grove, Philadelphia. The projectors will play vaudeville, opera, drama, and have animal shows and all the latest concessions. Ultimately their tract will cover 100 acres.

VARIETY ARTISTS' ROUTES FOR WEEK AUGUST 3

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from AUGUST 2 to AUGUST 9, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A B C D Girls, 320 W. 90, N. Y.
Abdallah Bros., Three, 417 E. 14, N. Y.
Abbott, Andrew, Co., 207 W. 38, N. Y.
Acton & Kloris & Co., 1553 Broadway, N. Y.
Acker & Gilday, 107 W. 42, N. Y.
Adair & Dolin, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams & White, 220 E. Front, Trenton, N. J.
Adams E. Kline & Co., St. Louis Am. Co., Indef.
Adams & Halligan, 2006 Washab, Chicago.
Adams, Mabel, King Edward Hotel, N. Y.
Adelny, Box 249, Champaign, Ill.
Addison & Livingston, Palmetto Beach, Tampa.
Agee, John, Ringling Bros., C. R.
Aheru, Chas., Troupe, 24, Trent, Trenton.
Aherms, Tue, 290 Colorado, Chicago.
Alabama Comedy Four, 253 W. 38, N. Y.
Albena & La Brant, 212 E. 25, N. Y.
Alban, Woodstock, Vt.
Alberto, Barnum & Bailey, C. R.
Alburtus & Millar, Monrovia, Cal., c. o. Miller.
Alto & Vannerson, 258 W. 28, N. Y.
Altaire, Almo, Trio, Bijou, Valley City, N. D.
Allen, A. D., 73 Pleasant, Mountclair, N. J.
Allen, Ed, Campbell Bros., C. R.
Allen, Searle & Violet, 222 K. 14, N. Y.
Allen, Leon & Bertie, Hippodrome, Lexington, Ky.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
All, George, 319 W. 55, N. Y.
Alpha Trio, Travel, Majestic, Denver.
Alpine Troupe, Cole Bros., C. R.
Alrona, Zoeller Trio, 260 Hemlock, Brooklyn.
Alvord, Ned, Ringling Bros., C. R.
Alvares Troupe, Ringling Bros., C. R.
American Banjo Four, 1431 Broadway, N. Y.
American Comedy Four, Lakeside Park, Akron, O.
American News, Trio, Gem, Newark, Indef.
American Trio, 66 Penn. ave., Newark.
Anderson & Ellison, 812 Chesnut, Erie, Pa.
Arlington Four, Majestic, Milwaukee.
Angell Sisters, 604 W. New York, Indianapolis.
Apollo Bros., 349 W. 4, N. Y.
Apollo, Orch., Benton Hotel, Benton Harbor, Mich.
Araki's Troupe, Woodland, Wk., Milwaukee.
Arndell, Lillie, Hull, Mass., Indef.
Ardo, Ringling Bros., C. R.
Ardo & Eddo, Airdome, Paterson, N. J.
Arnold & Felix, Jamaica, L. I.
Arberg & Wagner, 1412 Tremont, N. Pittsburgh.
Arsonas, The, 148 W. 68, N. Y.
Arlington Four, Majestic, Milwaukee.
Armstrong, George, Windsor Hotel, Chicago.
Armstrong & Verne, East End Pk., Memphis.
Arnot & Gunn, 215 6th Ave., N. Y.
Arthur, W. J., Columbia, Knoxville, Indef.
Astellias, The, 310 W. 46, N. Y. City.
Atlantic Comedy Four, 128 Stockholm, Brooklyn.
Auberta, Lea, 14 Probel Str., Hamburg, Ger.
Auburns, Three, 335 Beacon, Somerville, Mass.
Auer, The, 37 Heygate, Southend-on-Sea, Eng.
Auger, Capt., Geo., 12 Lawrence Rd., So. Baling, London, Eng.
Austin, Claude, 86 No. Clark, Chicago.
Austins, Tossing, Palace, Halifax, Eng.
Avery & Pearl, 603 Wash. Boul., Chicago.
Ayres, Howard, 520 Ritten, Philadelphia.
Asora, Miss, Barnum & Bailey, C. R.

B Baader, La Velle Trio, 383 N. Christians, Chicago.
Bachman, Marie, Grand, Los Angeles, Indef.
Baernstein, Harry, Bijou, Racine, Wis., Indef.
Baker, Nat. Co. 32 Division, N. Y.
Baker, Chas. B., 72 Morningdale, N. Y.
Baker & McIntyre, 3924 Reno, Phila.
Baker Troupe, Ringling Bros., C. R.
Banks & Newton, 1553 Broadway, N. Y.
Bannacks, The, Barnum & Bailey, C. R.
Banta Bros., Folly, Chicago, Indef.
Baldwin & Shea, 701 Pine Grove, Chicago.
Billings & Blaney, 136 Endicott, Worcester.
Barrow, Musical, 1215 Jefferson, Brooklyn.
Barnes & Crawford, Airdome, Altoon, Ill.
Barry, Katie, 541 W. 135, N. Y.
Barry & Hughes, Orpheum, Frisco, Cal.
Barry & Wolford, Valley Park, Syracuse.
Bates, L. Allen, Star, Homestead, Pa., Indef.
Battis, Carl Wm., Pine Lake, Ind.
Barnes & Levis, State Hotel, Chicago.
Batro & McCue, 819 No. Second, Reading.
Bartlett, Mr. & Mrs. Guy, 353 W. 56, N. Y.
Bartlett, Al., Hunt's Hotel, Chicago.
Batensons, The, Four Mile Park, Erie, Pa.
Bartholomew's, The, Airdome Pk., Altoon, Ill.
Bates & Ernst, 201 So. University, Peoria, Ill.
Bates, George, Barnum & Bailey, C. R.
Bates & Neville, 46 Gregory, New Haven.
Baxter, Sid & Co., 940 Myrtle, Oakland, Cal.
Bawn, Harry, Empire, Camberwell, S. E., London, Eng.
Baum, Will, 97 Walcott, New Haven.
Bay City Quartette, 1595 Gates, Brooklyn.
Be Anoa, The, 3442 Charlton, Chicago.
Beyer, Ben & Bro., 1496 Bryant, Bronx, N. Y.
Beard, Billy, Geo. Primrose's Minstrels.
Beattie, Bob, 594 E. 145, N. Y.
Beatties, Juggling, 137 Park, Paterson.
Beauvais, Arthur, & Co., Victor House, Chicago.

Bedell Bros., 211 E. 14, N. Y.
Bedlin, Donat, & Dogs, 229 W. 38, N. Y.
Becher & Maye, 23 Atlantic, Bridgeton, N. J.
Belmont, L. Musical, 340 E. 37, N. Y.
Belford, Al G., Frank A. Robbins, C. R.
Belford Bros., Ringling Bros., C. R.
Bell & Richards, 211 E. 14, N. Y.
Bell, Crystal, 308 Wayne, Hamilton, O.
Bell, Frank, 1533 Broadway, N. Y.
Bell Boys Trio, 142 W. 131, N. Y.
Bell, Chas., Ringling Bros., C. R.
Bell, Hazel, Ferns, New Castle, N. Y.
Bells, The, Barnum & Bailey, C. R.
Bennons, Musical, Gen. Del., Chicago.
Benton, Lew, 229 W. 38, N. Y.
Bentley, Musical, 111 Clipper, San Francisco.
Benton, Maggie, 1648 S. Grant, Stockton, Cal.
Berkes, The, 409 W. 30, N. Y.
Beverin, E. Howard, Adelbert Hotel, Kansas City.
Bernier & Stella, 22 Haywood, Providence.
Berry & Berry, Great Valley, N. Y.
Beun, Teddy, Osborne Hotel, Atlantic City.
Beverly, Frank & Louise, Crystal, St. Joe, Mo.
Big City Quartette, 205 Ross, Brooklyn.
Billings & Blaney, 136 Endicott, Worcester, Mass.
Blingham, E. 335 Beacon, Somerville, Mass.
Blingham, Kittle, 335 Beacon, Somerville, Mass.
Binney & Chapman, Gem, Columbia, Tenn., Indef.
Blitch, John, 133 W. 45, N. Y.
Blissett & Scott, Empire, London, Indef.

Black & Leslie, 310 E. 9th, N. Y.
Blamphin & Hehr, Casino, Wildwood, N. J.
Blundell, George, Boston, N. Y.
Blue Cadets, 51 Hanover, Boston.
Blush, T. E., 3241 Haywood, Denver.
Blair, Rose, 70 W. 50, N. Y.
Blanchard, Eleanor, Orpheum, Vancouver, B. C.
Boorum, Mattie, 154 Clifton Pl., Brooklyn.
Booth & Gordon, 449 W. 2nd, Long Beach, Cal.
Booker, Henry, 33 Forsyth, N. Y.
Boles, Five, 44 Curtis, Grand Rapids.
Borella, Arthur, Barnum & Bailey, C. R.
Bottomley Troupe, N. A. O., 13 Cedar, Brooklyn.
Boudon & Quinn, Canobie Lake, Lawrence, Mass.
Bowers Comedy Quartet, 821 Charles, W. Hoboken.
Bowers & Smith, Oliver, Everett, Mass.
Bowers, White & Crocker, N. & P. 5th Ave.
Boran & Navarro, 130 E. 14, N. Y.
Boren & Vetter, 313 N. Wash., Baltimore.
Boraini Troupe, Hagenbeck-Wallace, C. R.
Bordon & Zeno, 609 N. Wood, Chicago.
Bowman Bros., 326 W. 43, N. Y.
"Boys in Blue," 240 E. 21, N. Y.
Boyce, Jack, 1553 Broadway, N. Y.
Boyd & Vesla, 110 E. 14, N. Y.
Bradford, The, 230 W. 41, N. Y.
Bradna & Derrick, Barnum & Bailey, C. R.
Bradley & Davis, Barnum & Bailey, C. R.
Bradys, The, 206 W. 43, N. Y.
Brigham, Anna R., 28 Exchange, Binghamton.
Brinn, L. B., 23 Haymarket, London, Eng.
Bratford, Tom, Park Hotel, Fort Chester, N. Y.
Brays, The, Campbell Bros., C. R.
Brene, Harry, 31, Columbus, O.
Brenon & Downin, Majestic, Montgomery, Ala.
Brindamour, 1402 B'way, N. Y.
Brison, Alice, Barnum & Bailey, C. R.
Britton Sadie, Coliseum, Burlington, Ia., Indef.
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Brooks & Jeannette, 1802 Madison, N. Y.
Brooks & Vedder, 8 Manhattan, N. Y.
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Brown & Wright, 244 W. 45, N. Y.
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Browning & Le Van, 895 Cauldwell, N. Y.
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Burton & Brown, Fair Haven, N. Y.
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Burlinow, The, Ringling Bros., C. R.
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Harding & Ah Sid, Pier, Atlantic City.
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Hart, Sadie, 1193 Jackson, N. Y.
Harris, Willie & Edith, 1915 E. 11, Phila.
Hartnell, George, Ringling Bros., C. R.
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Harmonious Trio, 3330 N. 14, St. Louis.
Harrison & Lee, 303 Oak, Dayton, O.
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Hartley & Herr, 146 Luna, E. Liberty, Pa.
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Harris, Joe, Crystal, Chicago.
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Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
Ias Hash, 914 Cherry, Williamsport, Pa.
Jassan Ben Ali, Luna Villa, Coney Island.
Hayes & Haley, 147 W. 127, N. Y.
Hayes & Wyden, 15 Audubon Ave., N. Y.
Hayes & Johnson, West Indies, Panama, Indef.
Hayman & Franklin, Edingham House, London, Eng., care Day.
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Hays, Ed. C. & Clarence, Collins Garden, Columbus, O.
Hay & Bros., 1222 W. 5th, Dayton, O.
Healy, Jeff & LaVern, 314 E. 14, N. Y.
Healy & Vance, 215 W. 106, N. Y.
Hechl & Ardo, Ringling Bros., C. R.
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Helm Children, Woodland Pk., Ashland, Pa.
Helson, Wally & Lottie, 1908 Columbia, Phila.
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Herbert, Mabel, 404 Main, Woburn, Mo.
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Hermann, Adelaide, Gilesey House, N. Y.
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Hewletts, The, 806 Ave. G, Council Bluffs, Ia.
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Hill, Edmonds Trio, 282 Nelson, New Brunswick.
Hill, Harvey & Hill, 127 Bay 20, Bath Beach.
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Hughes, Arthur James, 59 Laura, Providence.
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Hunter & Tyrell, 235 E. 105th, N. Y. City.

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Richards & Grover, 2518 7th Ave., N. Y.
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Rise, Julian, Leeds, Eng.
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Rousek, Jack, Air-Dome, Leavenworth, Indef.
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I

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Jennings & Jewell, 3326 Arlington, St. Louis, Mo.
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Johnson, Mark, Stauch's, Coney Island.
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Jolson, Al., Bordentown, N. J.
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Somier, Pearl, Ringling Bros., C. R.
Sondling & Dupree, Box 285, Oadning, N. Y.
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Spencer, Lloyd, Lyric, Houston, Indef.
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Stadlum Trio, Richmond Hotel, Chicago.
Stephens, Paul, 840 W. 26, N. Y.
Stants Bros., Barum & Bailey, C. R.
Stafford & Stone, 624 W. 139, N. Y.
Stanford, Billy, 214 Elymer, Reading, Pa.
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Stevens & Boehm, 325 E. 14, N. Y.
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Swar Brown, 713 W. 82, Chicago.
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T

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Kelly, Walter C., Sheffield, Eng.
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U

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Usher, Claude & Fannie, Orpheum, Denver.

V

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Vardman & Johnson, 696 Orchard, Chicago.
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Vaggon, The 4, Green, Auburn, N. Y.
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Van Epps, Jack, Far Rockaway, L. I., Indef.
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Van Dorn & McGill, 241 Kenward, Brooklyn.
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Veda & Quintarow, Globe Hotel, Belaire, O.
Vedmars, The, 749 Amsterdam, N. Y.
Verdi Musical Fmr, 46 W. 28, N. Y.
Vermette-Carpentier, Trio, 451 Breboeuf, Montreal.
Verna, Belle, 335 Reason, Somerville, Mass.
Verne & Verne, Robinson Pk., Ft. Wayne, Ind.
Viola & Engel, 223A Chauncey, Brooklyn.
Von Dell, Harry, 1533 Broadway, N. Y.
Vynos, The, Wildwood, Putnam, Conn.

W

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Warren & Faust, 242 W. 43, N. Y.

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Walton, Irvin R., 121 W. 42, N. Y.
Ward, Billy, Myrtle Ave., Brooklyn.
Wards, The, Ringling Bros., C. R.
Warner, Stanley M., 126 W. 112, N. Y.
Watson & Little, 301 W. 118, N. Y.
Ward Trio, 640 32, Milwaukee.
Warner & Lakewood, 1533 Broadway, N. Y.
Warren, P. H., 4340 Nicollett, So. Minneapolis.
Washer Bros., Oakland, Ky.
Watson, Sammy, Ingersol Pk., Des Moines.
Webb, Harry L., Beatrice, Neb.
Webb, Horace, Norris & Rowe, C. R.
Weber, Chas. S., 359 S. Orange, Newark.
Weed, Roy, 434 Lincoln, Chicago.
Welch, Jan., & Co., 248 Fulton, Buffalo.
Wenrick & Waldron, 542 Lehigh, Allentown.
Wentworth, Rose, Ringling Bros., C. R.
Wentworth, Vesta & Teddy, 200 Pratt, N. Y.
Weston & Clare, 16 E. 11, N. Y.
West & Benton, 559 E. Front, Corona, L. I.
Wesley & White, Smith Ave., Buffalo.
Weston, Sam, 16 E. 11, N. Y.
Wheeler Children, 2514 No. 25, Philadelphia.
Whalley & Whalley, Box 202, Fitchburg, Mass.
Wheeler, Little Children, 2514 No. 25, Phila.
Wheeler, The, 1533 Broadway, N. Y.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whelan & Searles, 1529 Glenwood, Phila.
White Hawk, 750 Westchester, N. Y.
Whitman, Frank, 2 Kieley, Rockaway Beach.
Whittle, W. E., Palace, Blackburg, Eng.
Whitehead, Joe, 408 W. 33, N. Y.
Whitehouse, Fred, Brooklyn Stock Co., Indef.
Wilder, Marshall P., 25 No. New Hampshire, Atlantic City.

Williams, Annie Leslie, 4224 Wabaab, Chicago.
Williams, Cow Boy, Ithaca, Conn.
Williams, C. W., Richmond Hill, L. I.
Williams & Mayer, 309 W. 53, N. Y.
Williams & Weston, 208 State, Chicago.
Williams & Gilbert, Hagenbeck-Wallace, C. R.
Wilson, Tony, Heile's, Armours Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Wilson, Alf. & Mahe, 256 W. 37, N. Y.
Wilson Brothers, 1306 So. 6, Maywood, Ill.
Wilson, Frank, 1676 W. 23, Los Angeles.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Raleigh, Campbell Bros., C. R.
Winchman, V. F., 261 E. 14, N. Y.
Winkler & Kress, 10 Casino No. Beach, N. Y.
Winslow, W. D., Barnum & Bailey, C. R.
Winston's Seals, Steeplechase Pk., Bridgeport, Ct.
Wood Bros., 207 E. 14, N. Y.
Wood, Francis, 3rd & Kingsley, Asbury Park, N. J., Indef.
Woods, Lew, 5024A, Fairmount, St. Louis, Indef.
Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Iyrie, Ft. Smith, Ark., Indef.
Woodward, Ed. & May, 124 E. Chicago, Chicago.
Wolfe & Vaughan, 610 Third, Cedar Rapids, Ia.
Wolford & Stevens, 180 W. Congress, Chicago.
Woodens, Cycling, Cairo, Ill.
Wordette, Estelle & Co., 40 W. 34, N. Y.
Wormser Tots, 502 W. 3, Davenport, Ia.
Wormwood, Prof., Barnum & Bailey, C. R.
Worthley, Minthorne, 125 Lexington, N. Y.
Wotan, Barnum & Bailey, C. R.
Woulff, Edward, Barnum & Bailey, C. R.
Woulff, Mme. E., Barnum & Bailey, C. R.

Y

Yackley & Runkell, Railroad Pk., Greensburg, Pa.
Yalto Duo, 229 W. 38, New York.
Yamamoto Bros., Emerald, Adams Co., O.
Yelleromes Sisters, Four, Barnum & Bailey, C. R.
Yarrick & Lalonda, 7 W. Church, Adrian, Mich.
Yull & Boyd, 1857 Polk, Chicago.
Young America Quartette, 154 Clinton Pl., B'klyn.
Young & De Vole, 3 Lower 5, Evansville.
Youngs & Brooks, Suffern, N. Y.
Young & Manning, 2130 Grant, Denver.
Young, Ollie, & Bros., 58 Chittenden, Columbus.

Young, DeWitt C. & Sister, 58 Chittenden Ave., Columbus, O.
Youtucky, Prince, Barnum & Bailey, C. R.

Z
Zamloch & Co., 1090 62d, Oakland.
Zane, Mr. & Mrs. E. C., Eucanaba, Mich., Indef.
Zaniga, The, Empire, Shepherd's Bush, Eng.
Zaran, 104 W. 40, New York.
Zarell Bros., Park, Greensburg, Pa.
Zech & Zech, Wheelers, C. R.
Zeb & Zarrow Troupe, Bijou, Duluth, Minn., Indef.
Zeda, H. L., 211 E. 14, N. Y.
Zemo, Zemo Troupe, 671 Smith, St. Paul.
Zeno, Bob, 609 N. Wood, Chicago.
Ziegler, N. C., Columbia, Knoxville, Indef.
Zion's Musical Com. Co., Battle, Indef.
Zimmer, John, 176 Maple, Buffalo.
Zobedi, Fred, 1431 Broadway, N. Y.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION.

Alexander, Rose, Midget, Wildwood, N. J., Indef.
Barber & Palmer, Orpheum, Jacksonville, Fla.
Barnett, John, Midget, Wildwood, N. J., Indef.
Bleha, Five Musical, Lodge Cloudcroft, New Mexico, Indef.
Brown, Jay, Mayville Pk., Mayville, Ky.
Bradshaw, Chas. H., & Co., Majestic, Chicago.
Buch Bros., Cascade Pk., New Castle, Pa.
Burton & Burton, 145 Lawrence, Brooklyn, N. Y.
Caine, Mlle., Majestic, Chicago.
Carberry Bros., Keith's, Phila.
Clarke & Temple, Wenona Beach Pk., Bay City, Mich.
Crave, Nick, 983 Columbus Ave., N. Y.
Cunningham & Marlon, 183 E. 94, N. Y. City.
Curson Sisters, Olympia, Liverpool, Eng.
Dale, Sydney, Rensselaer Pk., Troy, N. Y.
De Cotret & Rego, Fairland Pk., Columbia, S.C.
De Van, Johnnie, 2953 Vernon, Chicago.
Dunedin Troupe, Empire, Glasgow, Scotland.
Edgertons, The, Orpheum, Salt Lake.
Fiddler & Shetlon, Keith's, Boston.
Francis, Adelaide, Montreal, Can.
Gaston & Green, Fountain Ferry Pk., Louisville, Ky.
Guertin, Louis, Metropolitan Hotel, Brooklyn, Mass.
Harris, Charley, Empire, San Francisco, Indef.
Helm Children, Woodland Pk., Milford, Mass.
International Musical Trio, 2750 So. 5th, Brooklyn, N. Y.
Kling, Anna, Bijou, Wildwood, N. J., Indef.
Kretore, Woodland Pk., Milford, Mass.
Leslie, Eddie, Majestic, Chicago.
McCann, Geraldine, & Co., 708 Park, Johnstown, Pa.
Milley, Kathryn, 24, Bennett's, Montreal.
Miller & Princeton, 88 Olney, Providence.
Norton, Ned, Long Beach, Gloucester, Mass.
Nossen, The, 250 W. 44, N. Y.
Olivara, The, Schermer Park, Montreal.
O'Neill & Wilson, Rosmore Gardens, Far Rockaway, Indef.
Pike's Peak, Original, 340 W. Onondaga, Syracuse.
Poloff Sisters, Matewan, W. Va.
Richards, Helen, Cascade Pk., New Castle, Pa.
Salsbury, Marie, 435 No. Clark, Chicago.
Spillers, Five Musical, Music Hall, Brighton Beach.
Tierney & Odell, Chutes, Frisco, Cal.
Tully, May, K. & P. 5th Ave., N. Y. City.
Wels, Casper H., Midget, Wildwood, N. J., Indef.
U. S. Singing Four, White Oak Pk., New Britain, Conn.
Wygang & Wygang, Central Pk., Dover, N. H.

CIRCUS ROUTES

Barnum & Bailey, Aug. 3, Ogden, Utah; 4, Salt Lake City; 5, Logan; 6, Pocatello, Idaho; 7, Shoshone; 8, Boise City.
Buffalo Bill, Aug. 1, Niagara Falls, N. Y.; 3, Detroit; 4, Port Huron; 5, Saginaw; 6, Flint;

HYDE & BEHMAN'S Amusement Enterprises

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Olympic "	"
Star "	"
Gayety "	"
Newark "	Newark
Gayety "	Pittsburg
★ & Garter "	Chicago

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TEMPLE BAR BUILDING,
BROOKLYN, N. Y.

7, Lansing; 8, Jackson; 10, Grand Rapids; 11, Kalamazoo; 12, Battle Creek; 13, So. Bend, Ind.; 14, Joliet, Ill.; 15, Elgin; 17, Milwaukee, Wis.
Cole Bros., Aug. 18, Middleburg, Vt.; 19, Rutland; 20, Bennington; 21, White Creek, N. Y.
Gentry Bros., Aug. 6, Elvira, O.; 7, Norwalk; 8, Painesville; 10, Ashtabula; 11, Erie, Pa.; 12, Newkirk, N. Y.; 13, Batavia.
Hasson, Aug. 1, Pittsburgh, Kan.; 3, Butte, Mont.; 4, Harrisonville; 5, Waterbury; 6, Jefferson City; 7, Sedalia and Lexington.
Miller Bros., July 31, Benton Harbor, Mich.; Aug. 1, Holland; 3, Muskegon; 4, Owosso; 5, Lapier; 6, Mt. Clemens; 7, Carsonville; 8, Bad Axe.
Morris & Rowe, Aug. 3, Ft. William, Can.; 4, Port Arthur; 6, Ft. Francis; 7, Virginia; 8, Hibbing; 13, Grand Rapids.
Parker, Grant, Aug. 2, Marquette; 9, Superior; 10, Bay City; 11, E. Tawas; 13, Cheboygan.
Robinson, Yankoo, Aug. 11, Sturges, S. D.; 12, Belle Fourche; 13, Deadwood; 14, Piedmont; 15, Buffalo Gap; 17, Oelrich.
Ringling Bros., Aug. 1-2, Chicago, Ill.; 7, Lima, O.; 8, Marietta; 10, Marietta; 11, Bellefonte; 12, Muncie, Ind.; 13, Shelbyville; 14, Bloomington; 15, Lafayette.
Sells Floto, Aug. 1, Coffeyville, Kan.; 3, Iola; 4, Chanute; 5, Pittsburg; 6, Parsons; 7, Ft. Scott; 8, Paola; 10, Kansas City, Mo.
Sun Bros., Aug. 20, Clarksville, Tenn.; 21, Ashland City; 22, Lebanon; 24, Carthage; 25, Cookeville; 26, Crossville; 27, Harriman.

La Sylphe has had no time limit placed upon her Fifth Avenue Theatre engagement.

Charles J. Ross has written "An Actor's Story," named "Chuckles" and is distributing the book to his readers with the printed injunction, if pleased with the story, to remember it; if not, forget.

BIOGRAPH FEATURE FILM

When answering advertisements kindly mention VARIETY.

"The GREASER'S
GAUNTLET"
RELEASED AUG. 11th

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LADIES AND GENTLEMEN ENGAGED WITH ALL SHOWS ARE REQUESTED TO MAKE THEIR HEADQUARTERS AT

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R. S. SEBREE,
Mgr.

The Home of the Profession and Headquarters White Rats of America
MEETING EVERY FRIDAY EVENING

Gus Edwards Says:

That the "Kountry Kids" have been pronounced a first-class headline vaudeville act and is assured of all the first-class vaudeville time for the rest of the season. That sounds pretty good. On the same bill at the Alhambra this week with the "Kountry Kids" are the "Blonde Typewriters" with Arthur Conrad. The "School Boys and Girls" are at Shea's, Buffalo, this week. The "Four Jolly Good Fellows," a new quartette, is at Henderson's, Coney Island, this week. Kono and Lynn, another Guss Edwards act, play their last week in vaudeville at Morrison's, Rockaway, preparatory to starting in rehearsals for "School Days," in which they both have prominent parts.

F. B.—Will some one please put everybody wise how some guys got away with the following stuff: Redpath's Napanee; Henderson's "School Boys and Girls," and Somebody's "Country Boys and Girls," but then there are hundreds of 5 and 10c. stores that have not played vaudeville yet.

MORE F. B.—You ought to see little Gertie Monahan as the Monitor in the "School Boys and Girls." She is the best Monitor yet, and Gus Edwards claims a great future for her.

NEWS OF THE WEEK

(Continued from page 14.)

Lorenze and Young.
Dancing and Piano Playing.
15 Mins.; Full Stage, Close in One.
Henderson's.

Lorenze and Young suffered somewhat from having to follow a dancing and singing act by a man and woman team, and were further handicapped by having several periods of talk which missed because the dialogue could not be heard. The piano playing by the comedian could be made a good deal more of. What there was of it went very nicely, but it was the clog dancing that really got the best applause. The comedian has some funny moments and uses a laughable makeup. The surroundings, however, were so much against the two that an opinion as to their value would better be reserved until they played under happier circumstances.

Rush.

OUT OF TOWN.

Ferdinand Himmelreich.
Piano Virtuoso.
12 Mins.; One.
Keith's, Philadelphia.

Himmelreich makes his first appearance in vaudeville after a career on the concert stage, where he is well known. He is billed as the "blind marvel of the century," which is misleading. He is not

blind, but unable to read. The selections offered were the "William Tell" overture, "Lucia" Sextet and "The Rosary," all played with somewhat elaborate improvising. Himmelreich proved a master of the ivories in manipulation, but there was noticeable a sort of mechanical method in the deliberate fingering and the time was not always perfect. Himmelreich gained some notoriety and distinction on the concert stage by his remarkable memorizing of pianola selections and his ability to play along with one of the mechanical pianos so evenly that it was difficult to distinguish between the two. Constant practice of this probably accounts for his deliberate and mechanical touch. He was well liked as a vaudeville act, and if he intends to remain it might be well to try out some of the trick or "freak" playing of which he is said to be a master. It would relieve the "straight" work and no doubt find readier recognition in houses where the love of instrumental music does not cling so closely to the classical.

George M. Young.

LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known. Letters will be held for two months only.

Anglin, Beese.
Anderson, Dan (C. O.).
Andrews, Pearl (C. O.).
Andrews, Adora.
Avery, Benjamin B.
Alexander & Bertie.
Alexandro, F.
Arola, Miss.
Armstrong, L.
Armstrong, Fred M.
Astrelas, The.
Barret, Belle May.
Bowen & Lina.
Bernstein, Mac & Ruth.
Braham, Michael.
Balden, Hattie.
Baker & Carlisle.
Balsar, Charles.
Bancroft, Jack.
Banks, George S.
Barlowe, Frederick (3).
Broadway Quartette (2).
Bodreau, S.
Brennan & Miller.
Broughton, May.
Bruce, Iyland.
Banner, Michael.
Brockman, Slater (C. O.).
Budd, Bert.
Baldwin, Carl.
Butler, Ida.
Burgon, Chas. (C. O.).
Brown, Henriette.
Brohams, Tina (C. O.).
Belmont, Belle.
Barry, Margaret.
Burke Brothers.
Burke, Chas. & Co.
Burt, Glenn (C. O.).
Bowman, Ivy.
Borden, Henry.
Blackledge, Ruby.
Boch, Otto.
Bergere, Valerie (2).
Belmont, Freda.
Bowen, Florence.
Camp, Sheppard.
Carlton, Arthur.
Clare, Francis.
Carrion, Allen.
Cawles, Edwin.
Claxton, Wm. (C. O.).
Conner, M. R.
Chartera, Spencer.
Cheevers, Joe.
Cline, J. B.
Corson, Cora Youngblood.
Chartera, Georgia.
Clavert, Albert G. (C. O.).
Crawford & Gardener.
Conaway, T. L.
Cooper, Harry.
Douglass, Harry.
Deane, Walter.
Dupor, Helen.
Dix, Marion.
De Bassini, Vera.
De Moss, Edward.
De Vore, Violet.
Danforth, Chas. L.
Dale, Violet.
Dooley, J. Francis (C. O.).
Dean, Louise (C. O.).
Deming, Lawrence (C. O.).
Deane, Bob and Nellie.
Dresler, Marie.
Dean, Professor.
Dehmar, Carlotta.
Donnelly, A. J.
De Lacy, Leigh.
DiBella and Volpe.
Diamond, Jim.
Dorset, Flora, Miss.
Dumont, Charles (2).

Duncan & Godfrey (C. O.).
Duggan, Archie.
Davey, Warren.
Delong, Wheeler.
Earle, Mr.
Elliot, Nellie.
Eugel, Carrie L.
Emerson, Wm.
Evans, George (C. O.).
Everhart.
Elverton, Harry (2).
Everett, Sophie.
Fairman, R. Wm.
Fay, Frank.
(Fay, Colby & Fay.)
Falardaux, Camille.
Frischer, Otto.
Farren, L. K.
Foreato, Little.
Forrest, Frank.
Forbes, Frank & Grace.
Ferien, Frances J.
Ferguson, Dave.
Fagan, Barney.
Frencill & Lewis.
French, Henri (2).
Florence Sisters.
Flower, Dick J.
Grischatky, August (2).
Gilleneay, James.
Gardner, Jack (C. O.).
Godfrey, Harry Earle (C. O.).
George, Edwin (2).
Goldstein, Abraham (C. O.).
Gilbert L. Wolfe.
Garrick, Richard.
Graban, James (C. O.).
Gerome, Viola.
Goodner, Marie.
Griff (2).
Gorman, James.
Gordon, Ruth.
Groves, Hal.
Harcourt, Daisy (2).
Hart, Charles.
(Avery & Hart.)
Henry, Jack.
Hale, George M.
Harris, Geo. H. (C. O.).
Haviland, J. Butler.
Hayntake, Mr.
Hickman Bros. & Co.
Horton, Eddie.
Hobson, Irene.
Horton, Henry.
Hayes, Edmund.
Hart, Chas. C.
(Avery & Hart.)
Hilton, Helen.
Hugstone, Hugo (2).
Harris, Mr.
Harvard & Cornell (C. O.).
Harrison, Charles.
Hawkins, Harry (2).
Hutchinson, Willard H. (2).
Hulker, Edith.
Heck, W.
Harris, Ida C.
Holmes, Carl.
Hasard, Lynn & Bonnie (C. O.).
Howard & Coburn (C. O.).
Howard & North (2).
Hawthorne, Mary.
Hawkins, L.
Huntress.
Hughes, Chas.
Innes Band, mgr. (C. O.).
Irwin, Jack.
Ishmeal, Prince P.
Johnson, Mark.
Johnson, Frank (C. O.).
Jaffey, Phil.
Jenkins, James (C. O.).
Jefferson, Thos.
Jones, Margaret Gwy (2).
Johns, Johnny.
Jones, Walter.
Jordan & Harvey (2).
Kaufman, Philip.
Keller, Peter N.
Kemp, Edward H.
Kelvans, J. J.
Kelly & Kent.
Kessley's Marionettes.
Kight, Harlan E. (2).
Kelly & Ashby.
Kitamura, M.
King, Hatch.
Kyle, Ethel (C. O.).
Leg, Curtis J.
Lever, Jules, Mrs.
Ludeman, Ed. Mule.
Laclededs, The Aerial.
Lamont, Chas.
Lawrence, W. W.
Lamnt, J.
Loretta, Otto.
Laudres, Patsy.
Leon, Nellie.
Lelms, Louis.
Lilliot, Arthur.
Lyons, Floasie.
Luby, Edna (2).
Lubelskin, Tony.
Lefell, Frank.
Leeds, Harry.
Levy, Sol J.
Lushy, Hutchinson (C. O.).
LePelletier Family.
Mason, Homer B.
McDonough, Ethel.
Marshall & King.
Morrell, Bertha M.
Major, Frank.
McCrea & Poole.
McCabe, Jane.
Marville, Dan.
Maddox, Al.
Marlon, Dave (2).
Mack, Chas.
Moore, Herbert (C. O.).
Marx, Julius W.
Meinott, Armand.
Manola, Jesse A.
Malcolm, Annette.
Mullen, Mrs. J. H.
Murray, Elisabeth.
McVeigh, Hugh.
Murray, W.
MacFadden, Mr. & Mrs.
Morris, M.
Morris, J. B.
Morelyn, Bettres.
Martins, Frank W.
Mills, Phil.
Moore, James A.
MacNamee, Alou.
Miller, Edgar M.
Malville, B. C.
Matthews, Hugo.
Marland, Mabel (2).
MacFarlane, George A.
Milliken, Lucy.
Myers & Meer.
Nelson, Agda.
Nelson, Agnes (2).
Nelson, Jr., Artie (C. O.).
Nelson, Arthur (2).
Nee, Emily.
Norworth, Jack.
Norton, Nick Mr.
Nugent, Wm.
Nile, Grace.
Nichols, C. B.
Oliver, Jack.
Overing, Ethel Lee (2).
O'Rourke, Eugene.
Owens, Harry.
O'Neil, Sake.
Owen, May.
Pearl, Tony.
Parrish, Gene.
Price, Beatrice.
Patt, R. H.
Pearl, Tony.
Pauhin, Mrs.
Paul, Harry (C. O.).
Pembroke, Kitty.
Purdy, Francis.
Phillips Sisters.
Prideau, Steve (C. O.).
Quigley, Helen.
Roe, Adam A.

Hear That Tenor,
FRANK MORRELL
Sing That Ballad,
"LOVE DAYS"
By That Team,
Jerome & Schwartz
With That Show,
Cohen & Harris Minstrels
Presenting George Evans' Honey Boys, at
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Commencing August 3.
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Reed, Alex. D. (2).
Reed, Augustine.
Reece, James.
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Redding, Francesca (C. O.).
Randings & Brown.
Rankin, J. McKee.
Rogee, Leon (2).
Romain, Della.
Renard, Lola.
Sandow, Young.
Shade & Cole (C. O.).
Sharp Bros.
Schlichtner, Ubert.
Silverton, Will (C. O.).
Smith & Arado (C. O.).
Shaffer, Harry.
Shen, Harry H.
Sattell Bros.
Sherwin, Walter.
Shelley, Tom (C. O.).
Star Spangle Banner Co.
Snow, Doc.
Stokes, Minnie.
Spang, Hilda.
Stevens, Mike J.
Sidney, Clara.
Schulze, E.
Sommers, J. T.
Sullivan, O.
Sutherland & Curtis (C. O.).
Six Clair Sisters.
Slyow, H.
Spencer, Lloyd.
Springfield, Harry.
Stahl, Rose.
Thropp, Clara.
Thomas, Wm. H. (2).
Tilce, Eddie.
Travis, Alvin.
Tracy & Carter.
Tegarden, H.
Taylor, Philip M. (8).
Trovallo, Mr.
Thompson, Eph.
Truman, Wallace.
Tully, Guy.
Uipas & Hella.
Valley, Camille.
Warren, Fred (Warren & Brockway).
Watson, Joe K.
Wassman & Fields.
Wayne, Chas.
Welch, Joe.
Welch, Pauline.
Well, Mr.
Wetherall, Harry.
White, George.
Williams, Leon.
Wilson, Harry.
Wilson, George.
Wilson, Miss Louie.
Wilson Bros.
Wilcox, Grace (2).
Woycke, Victor.
Wyne, Elsie.
Yule, Mabel.
Yeler & Yora.

At Crawfordsville, Ind., on July 24 there entered into the household of Mr. and Mrs. Arthur Stone one little girl, weight six and a half pounds.

Meier and Mora were obliged to cancel Western time, having been unable to secure a postponement of foreign engagements. The act sailed last week for the other side, where they will open at Magdeburg, Germany, remaining abroad eight months.

When answering advertisements kindly mention VARIETY.

"FOLLOW THE LUCKY HOUSE"

Because we have got more real hits this year than we have ever had. We have got every kind of song you may want. We have never in all our experience had so many letters from performers who are already using our new songs. They all write the same thing. You have a great bunch of hits. So get them while they are new. Pick out what you want from the list below. They are all good. They are all hits.



"Summertime" "Summertime" "Summertime" "Summertime"

OUR HIT

OUR BIG HIT

OUR GREAT HIT

OUR REAL HIT

Our
Big
Hit

"TAFFY"

You can use this song almost any way. It's a corker and a sure fire hit. Get it quickly. Any one can sing it.

HERE IS ANOTHER CORCKER,

"DON'T TAKE ME HOME"

The best of this song by Vincent Bryan is fast full of laughs, with a wonderful swinging melody by Harry Von Tilzer. There will be lots of home songs this season—but this is it.

HERE IS THE GREATEST HEBREW SONG EVER WRITTEN,

"A GARDEN OF Y'EDEN FOR TWO"

We can't say enough about this song. So if you are looking for a Hebrew character song, don't go any further.

WE DIDN'T THINK THAT WE WOULD EVER GET A BETTER IRISH SONG THAN "TOP OF THE MORNIN", BRIDGET M'CUE," BUT,

"MARY ANN O'HOULIHAN"

has got it beat a block. Get it quick—it's a sure fire hit.

HERE IS THE ONLY SCOTCH SONG ON THE MARKET,

"When Highland Mary Did the Highland Fling"

This song is already on the way to popularity. Get it before it's sung to death.

HERE IS THE ONLY REAL ITALIAN SONG HIT ON THE MARKET

GOOD BYE, ANTONIO

This song will be as big a hit for you as "Mariutch at Coney Isle"

OUR PRESENT BIG HITS

OUR BIG MARCH HIT,

"SUMMERTIME"

OUR GREAT NOVELTY SONG,

"WHEN MISS PATRICIA SALOME DID THE FUNNY OO-LA PALOME"

OUR GREAT COON SONG HIT

"I GOT TO SEE DE MINSTREL SHOW"

OUR BIG, HIGH-CLASS BALLAD HIT,

"YOU ARE MY LIFE, MY ALL"

And last, but not least, the most beautiful semi-high-class ballad written in years,

"SOMETIME"

It does not require a big voice to sing this song, and still it's a great song for big voices. Published in three keys. Don't overlook this song if you sing ballads. It's just what you are looking for.

Our
Big
Hit

SUMMERTIME

Our
Big
Hit

Paste this address in your hat and come up and see us real soon, and don't forget that we have the greatest bunch of songs we have ever had.

HARRY VON TILZER MUSIC PUBLISHING CO.

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CORRESPONDENCE

Unless otherwise noted, the following re-
ports are for the current week:

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By FRANK WIESBERG,
VARIETY'S Chicago Office.
Chicago Opera House Block.

MAJESTIC (Kohl & Castle, mgrs. Monday re-
hearsal 9).—Arthur Dunn and Marie Glaser, Duf-
du-Bedey Troupe, Cecilian Quartet, Belle Hath-
away's Monkeys, Burt Earl, Abel and Irwin,
Dolech and Zillbauer, Amy Stanley and "Picks,"
Paul Kliest, Coyne and Tiffin, Bradley and
Leona, The Holdworths.

OLYMPIA (Kohl & Castle, mgrs. Monday re-
hearsal 9).—Maggie Cline, "Silvers," and Nelson,
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Carrol.

PREMIER.—Johnson and Edwards, Happy Hal
Price, Krip and Krippes, Williams and Gordon,
Carrie Winner, Ward and Montgomery.

GEM.—The Hatches, Bert Welsh, Mabel Her-
bert, Gem Stock Company.

CRYSTAL.—Bass and McGuire, Theresa Miller,
The Flemings, Marlon Livingston.

IOLA.—Joyce Sisters, Herbert O'Connor and
Company, Patricia, Mann and Emerson.

NATIONAL.—Willi Ward, Hawes Sisters, Wil-
son, Cameron and Parker, Mae Gordon.

NEW GEM.—Van Hoven, McGuinn and Neville,
Harris and Shaw.

LYRIC AIRDOME (Chicago Heights, Ill.).—
Stapleton and Chaney, Jay Bogart, Tom Gale and
Company, Marie Rogers.

NOTES.—The Bijou, Duluth, opens Monday
next. The house has been redecorated and many
improvements have been made.—The Unique, Des
Moines, Ia., a new vaudeville theatre, under the
management of Elbert & Getchell, opens about
September 1st. Paul Goudron will do the book-
ing.—"Fools' Gold" is the title of the new act of
Edwin Brandt and Company. It is a western
playlet, with special scenery.—In addition to
his "Empire Burlesques," Roger Imhof, in con-
junction with Susan Corinne, will make a new
production, written and staged by himself. The
Empire includes Armstrong and Levering, Monte-
ambo and Bartelli; Howard and Linder; John A.
West, and the Bennett Sisters.—Fox and Evans
have been placed with the "Girl Question,"
western road company, by Jake Sternad.

SAN FRANCISCO

By W. ALFRED WILSON,

VARIETY'S San Francisco Office.

1115 Van Ness Ave., (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week
19.—Major portion of bill repetition of previous
week's program. Three numbers new. The Tom
Davies Trio furnished sensation "a-plenty" in a
hair-raising routine of motor cycling upon a cir-
cular inclined runway. Compared with the work
of the Davies Trio acts of the "loop-the-loop"
class appear but mere child's play. Four Fordes,
whose clever foot work has yet to be excelled in
this neighborhood, took a fifteen minute mortgage
on the house. Martinette and Sylvester had good
hatch of rough comedy that was liked extremely
well. The hold-overs were Kate Barry, La Vine-
Clamaron Trio, Thompson and Company, Barry and
Hughes, and Fred Slinger.

NATIONAL (Sid Grauman, mgr.).—Bill of good
average and programmed to bring out its full
value. Sentral, the modern Hercules, started
proceedings in a very creditable "strong man"
act, and much to his credit refrained from the
customary posing and display of muscular develop-
ment that has detracted from most acts of this
kind which have traveled this way. Sam Rowley,
talking comedian, had a unique appearance and
possessed a voice that commanded attention. The
Lillian Hale Company furnished considerable
laughs with their farce, "The Phantom Rival."
The Peter-Hartwell Company stood in good favor
with a comedy acrobatic act. The Fredrica Ray-
mond Trio, while not comparing with the two
operatic trios that have preceded them on the cir-
cuit, had no reason to complain of the reception
accorded. Dill and Ward, a dancing duo of con-
siderable consequence, gained a favorable verdict.
Hill, Cherry and Hill offered something new in
the way of trick cycling and the comedian of the
troupe proved himself a real "laugh manufac-
turer." The Elton-Polo Alto Troupe had the clos-
ing position with a high grade casting act. The
clever clowning of the youngster added much to
the number.

WIGWAM (Sam Harris, mgr.).—Mile. Mar-
sella and her birds had top line place, a position
it deserved. The Bell Trio were also on the pro-
gram, repeating the success of previous show-
ing at this house. Fitzgerald and Wilson, "side-
walk comedians," placed themselves in immediate
favor. The "straight" dances ringer cleverly, and
the comedian has a quaint brand of humor all his
own. Shorty DeWitt, the midget comedian, proved
himself a strong laugh-winner, assisted by
Lillian DeWitt. The Webb Romano Troupe of
Acrobats, prominent novelty feature. Hutchinson
and Bainbridge did very well with their "All

Night Out," and The Waitons, acrobatic dancers,
gained honors.

EMPIRE (W. Z. Tiffany, mgr.).—"Ten Dark
Knights," featured, scored heavily; Glenroy and
Burnell, pleasing sketch; Verden and Dunlap,
clever entertainers; Rose Roma, violinist, pleasing
selections; and the Louis Brothers did their share
with a series of balancing feats. "The Gaiety
Girls" still remain. Marlon Hammond sang the
hit song.

BOSTON

By ERNEST L. WAITT.

VARIETY Office.

Colonial Theatre Building.

KEITH'S BOSTON THEATRE.—Romany Opera
Company puts on selections from "Martha" with
excellent work on part of principals but ragged
chorus effort. Elizabeth Otto and Katherine Nel-
son have an attractive act, much improved since
two weeks ago, when it was "tried out." Fred
St. Onge has vastly improved his act with his
two new partners, Wynn and Lewis repeat.
Outing Brother Harris, lively singing and dancing
act. Miss Sullivan, of Sullivan and Pasqualina,
worked under difficulties. Next week she will
go to a hospital for an operation. Their act
went very well. There is lots of fun in it. The
Piroscoffs, jugglers, good. Larose and Lagusta,
slack wire; Zano, magician, and Leon Gorodetsky,
local violinist, complete bill. The Bijou Dream
pictures are shown here as a superior bill, and in
the lobby a talking machine vies with the regular
Boston theatre orchestra as "added attraction."

PALACE.—Massey and Kramer, comedy sketch;
Minnie Burke, singer; Valding and Davis, serial,
are in the olio.

WONDERLAND PARK.—"Dare Devil Dash";
Bruno-Kramer, serial; "Darktown," and the
Pawnee Bill's Wild West are this week's bill.

NORUMBEGA PARK.—Estelle Wordette in "A
Honeymoon in the Catskills," Fields and Harrison,
Horton and Maximilian, and Solaret are in the
open air theatre.

LEXINGTON PARK.—Capt. Webb and Seals;
Quincy Brothers; The O'Briens; The Sullivan
Brothers (an unusually good quartet of singers
and dancers), and Sordeta in chatter, give the
theatre show.

DENVER

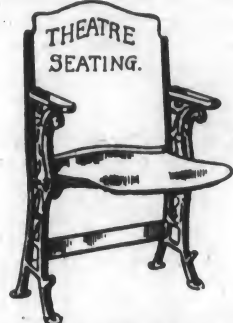
By HARRY X. BEAUMONT.

Crystal Theatre Building.

CRYSTAL (Wm. A. Weston, mgr.).—Gotham
Quartet, head, well received; Gehan and Spencer,
dancers, one of the best dancing turns that has
played here; Richard Burton, songs, excellent
voice, great favorite; Barnett, Brown, and Mile.
Slyvia, knockabout acrobats, good; Three Wyatt
Sisters, neat singing. Business good.

TUILERIES PARK (Cecil Smith, mgr.).—
Aldome, Morrells Family, triple bar; William
Douglass and Mosses Sisters, singing, dancing;
Cuzanos, hand balancer; Worth and Delmar, sing-
ing and talking sketch; Susie Constance,
travelogue. Well balanced bill, good attendance.
Outside free attraction, Mile. Jennie Tropes,
"Slide for Life."

NOTES.—Theatrolun (Moore & Greaves) are
using the synchroscope in opposition to the cam-
eraphone, having good run.—The Gotham Four here
week 20, then split, going four different ways.—
Hardeen, "handcuff king," plays Denver week 27.



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VAUDEVILLE ACTS

Having one week or more open, write,
telegram or telephone.

—Jeanette Dalmage and Louise Carrio, two Den-
ver society girls, broke into vaudeville 27 at
Crystal.—Elona Leonard, "squaw girl," laying off
this week, plays Joe Aug. 8, then Eastern
time.—The scaffolding of the velvet coaster at
Lakeside (Denver's "White City") blew down
during a high wind. Luckily no one was on it
at the time. This makes the third accident. The
other two were more serious, both being on the
scenic railway. This has had a bad effect on the
attendance. A great many of the leased conces-
sions are for sale.—The White Barn had a scam-
per at the Mosat Cafe 22. Bob Hodge was chair-
man. Several applications were received and
everything ran smoothly.—Frank Milton and the
De Long Sisters open at Majestic Aug. 1.—Fred
Stone, of Montgomery and Stone, is in Denver
with his family enjoying a few weeks' vacation
in his native town.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Joran, mgr.).—There was
plenty to interest and entertain the hot weather
theatregoers this week, with one or two new
acts in the way of novelties. Una Clayton and
company, presented for the first time here the
sketch "His Local Color." Miss Clayton wrote
the piece and keeps herself in the foreground
throughout. At times she lightens it up with a
bit of comedy, but there are enough senti-
mental lines to form material for a three-act
melodrama and with poor acting Francis
Morey and Ruth Handforth, the piece was a

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THAT FUNNY MUSICAL ACT,

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ALHAMBRA THIS WEEK (JULY 27).

FRANCESCA REDDING'S

New Character Creation, "HONORA," by Chas. Lee Calder.

Company of 5.

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Melnotte Twins AND Clay Smith

"ARTISTIC NONSENSE"

"SO DID I," especially written for us by FRANK ORTH, is still the WINNER. Wait until you hear the new one our Frankie is pulling out of his sleeve.
 Playing K. & P. 5th Avenue this week (July 27). Booked solid. REICH & PLUNKETT, Our Agents.

A NAVAL KNOCKOUT

ED. GALLAGER'S Newest Travesty

"The Battle of Bay Rum"

"The funniest act I have ever seen. You must keep your ears and eyes open or you'll miss some of the good points, they're fired so rapidly."—EX-GOV. ODELL.

Re-engaged for second week after initial performance by E. H. FITZHUGH, MGR., ORANGLAKE PARK, Newburg, N. Y.

CARLIN and OTTO and nine people.

Massive Battleship scene.

Admiral, Quartermaster, Captain, Jibbays, Marines, Gunners, etc.

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EXPLODING OF MAGAZINE !!

WRECK OF THE "SANDY HOOK" !!

Management, ED. GALLAGER, 1491 Broadway, New York City.

pretty dismal affair in warm weather. A new studio set furnished by the house was the real "local color" in the sketch. The Charles Ahearn troupe showed the new cycling act and it was good enough to hold the house until the pictures appeared. Ahearn has elaborated on his old

single turn and while the straight riding shows nothing startling there is an abundance of comedy which makes the act a hit. The neat appearance of the girl also helped some. The appearance of Elsie Fay and the Italian battleship pictures added naval atmosphere to the bill.

The "Belle of Avenue A" showed nothing away from her usual line, "mugging" being the principal feature of her act. The Keith patrons and naval officers in front liked her well enough to force the "Avenue A" number for an encore and she got through nicely. Elsie is getting real

hefty and her gyrations are performed with more difficulty than usual. The acrobatics of the Gaudschmidt Brothers with their trained poodles made a warm impression. A novelty act on the rings was shown by the Reed Brothers, the team being made up of Reed and Shaw, and

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ESPECIALLY ENGAGED BY

MR. P. G. WILLIAMS for the ALHAMBRA THEATRE
To Burlesque Miss EVA TANGUAY'S "SALOME"

Alhambra Theatre, Week of August 3d

RETURN TO HAMMERSTEIN'S, WEEKS AUGUST 10th and 17th

Steel, of Steel and White. Reed is clever on the rings and is a first class contortionist, securing some good comedy effects out of the latter without trying very hard. White does excellently in straight work and for a finish the pair have a trick which is a starter. Reed sits in the rings and his partner throws a somersault into a toe-to-toe catch. It is a very pretty trick and brand new. The team has not had a New York showing as yet, but scored distinctly here. The Healeys got along fairly well with their singing and talking act in a hard spot. The material needs freshening. Blanche Henshaw, "The Helne Girl," pleased mildly in a "Dutch" girl make-up and a couple of songs fairly well done. The Wlora Trio showed no reason for being allowed to repeat their well worn specialty. The familiar singing and dancing act of Cookley and McBride was well liked. Nelson met with light favor for his juggling, and Thomas J. Dugan, "The Hasty Messenger," traveled in about the same class. "The Naked Truth," held over, won its share of the honors. Ferdinand Himmelreich under "New Acts."

GAYETY (Edward Shayne, mgr.).—This house is the only one of the four to survive the summer stock burlesque season to date and

is doing fairly good business. Manager Shayne will probably close down long enough to make some repairs before the regular season opens.

ST. LOUIS

By RICHARD SPANER.

VARIETY'S St. Louis Office,
322 Commercial Building.
(Phone Kinloch 1646.)

FOREST PARK HIGHLANDS (Col. John D. Hopkins, mgr.).—Dorothy Morton (our own Libby McCarthy, of St. Louis) is singing like a true open air prima donna at the Tekko Gate. Dorothy being a thoroughbred, time is dealing gently with her and the girl certainly can sing all the old songs and many of the new little hits, latest effusions of the song factories and occasionally big operatic numbers, so that all sorts and conditions of men and women among her listeners may be pleased. In the pavilion a big entertaining bill is on tap, and Leo McManus, son of George, now uses a third arm to hold the paste boards and two hands to shovel 'em out. All the seats he sells face the stage no matter

how big the crowd. The Camille Comedy Trio, horizontal bar eccentricities, are the top-liners, because they are good and in the air so long. Jack Wilson and Company have an ambitious bit called "An Upheaval in Darktown," which gets all its laughs legitimately, because the people in the cast—Ada Lane, Franklyn Battle and Jack Wilson—impart the tang of novelty to their work and keep it away from hackneyed delivery. Mme. Emmy's Pets are wonderfully trained; Gaston and Green, singers and dancers; Hannahah Brothers, vocal duo, and the Kinodrome shows new films in variety as well as profusion. Cavallo's Band has now played together sufficiently long to have begotten an intelligent ensemble.

LEMP'S PARK (H. Bachmann & Sons, mgrs.).—Final week of the Imperial Minstrels. They close earlier than contemplated because business has not been so very good, and Wallrapp and his associates could not get the Bachmanns to let go enough exploitation funds to bring the needed popularity to the place. It is a week of picnics at the Lemp emporium.

MANNION'S PARK (Mannion Bros., mgrs.).—Herbert and Whiling, impersonators; Burns and Crawford, sketch; Morris Cook, eccentric comedian; Hyman Meyer, German pianologist, and new motion pictures. The lid is on of a Sunday

after many efforts of the authorities to force it down, and while the garden is not so populous, the playhouse profits by the change.

DELMAR GARDEN (T. T. Lewis, mgr.).—"Robin Hood," second and last week.

SUBURBAN (Oppenheimer Bros., mgrs.).—Henrietta Croaman and the stock company are this week presenting Ronald McDonald's "The Sword of the King," with a bedchamber scene that reminds strongly of "Sweet Kitty Bellairs" and numberless romantic melodramas of like vintage.

WEST END HEIGHTS (D. E. Russell, mgr.).—"Thelma," Marie Corelli's Norwegian concoction, is Mable Montgomery, Frederick Montague and the others' essay. Much special scenery has been painted with snow and other effects, and the company addresses itself manfully to the several tasks allotted. Montague is in a bad way vocally, his constant acting in the open air having brought on a serious laryngeal disturbance. It is feared he cannot go the rest of the route. Business is various, but Manager Russell declares he is making money for the Oberts, the millionaire brewers, who own the place; and that is more than they could say for themselves last year when they were, on their theatrical proposition, some ten thousand to the bad.



Trade Mark

BIOGRAPH FILMS



Trade Mark

RELEASED AUGUST 4th

"THE BANDIT'S WATERLOO"

The Outwitting of an Andalusian Brigand by a pretty Senora

The hills of Southern Spain were infested by a gang of lawless freebooters, who terrorized the country and made travel in the mountains a hazardous pastime. They waylaid, robbed and often murdered the unwary tourist who chanced their way. In the opening, a party of these bushrangers are seen hiding behind a huge rock in waiting for prey. A stylish landau approaches, in which are seated an old gentleman, a duenna, and a pretty young Senora. They are relieved of their valuables and the girl is held prisoner. She realizes her helplessness, hence resorts to woman's wiles to captivate the bandit. In this she succeeds. Her subtle artifice is promising when they are surprised by the police, but the sergeant, finding them possessed of so much wealth, is content to take that and let them go. From here they go to the mountain inn, where later the sergeant again puts in an appearance, and Senora lures him to a private room, where he is overpowered, bound and gagged by the bandit, who regains the jewels, and with her flees to another hostelry. Here Senora plies her conquest with cajolery and wine until he falls into a drunken sleep. Now is her chance. She seizes her jewelry and, after leaving a derisive letter for the enamored bandit, departs chuckling in anticipation of the chagrin of the pillager upon his awakening.

LENGTH, 839 FEET

RELEASED AUGUST 7th

"A CALAMITOUS ELOPEMENT"

How it proved a windfall for Burglar Bill

The maxim, "The course of true love never ran smooth," was never more clearly verified than in this Biograph picture. Frank loved Jennie and Jennie loved Frank, but Papa couldn't see Frank with field glasses. "Faint heart ne'er won fair lady," so he braved the terrors of Papa's No. 8's and intruded. He has hardly arrived when Pa puts in an appearance, and he is unceremoniously evicted. But dauntless still, he suggests an elopement that night, to which Jennie acquiesces, and he then goes to arrange matters. Here our old friend Bill the Burglar butts in on the scene, and is about to relieve the family of some of their wealth when Frank returns with a ladder, climbs to the balcony, and, assisted by Jennie, lowers her trunk. It falls with a bang, arousing the constabulary of the boat from his nap, who, rushing up, takes them for a couple of housebreakers and carries them to the police station. Bill, coming from his hiding, seizes the trunk and skiddoes. After carrying it several blocks he sets it down to rest. Someone is coming; escape is cut off, so he vanoozes by the trunk line; that is to say, gets into the trunk. A copper coming up sees the lone trunk, takes it to the station. The arrival of the trunk helps the elopers materially, hence they are finally released, taking the trunk with them. At the hotel a telegram calls Frank and Jennie to the parlor for paternal forgiveness. While they are absent, Bill comes out of the trunk, packs into a couple of suit cases all that is worth taking in the room and beats it. "Tis an ill wind that blows no good."

LENGTH, 738 FEET

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BERT AND LOTTIE WALTON

In "TAKE ME ON THE ROLLERS."

BOOKED SOLID UNTIL SEPT. 8.

"MIDNIGHT ON THE BOULEVARD"



is the title of one of the funniest acts in vaudeville. As soon as that running chauffeur and that pretty little lady enter in that automobile it is one long 15 minute tangle. Special scenery and electrical effects.

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is the name.

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JAS. P. LEE

"THAT COMEDIAN."

Here's a record breaker and still breaking—110 weeks, Unique Theatre, Los Angeles; 88 weeks, People's Theatre, Los Angeles; 85 weeks, Lyceum, 'Frisco; 85 weeks, Empire, 'Frisco; and now in my 11th week at the Unique Theatre, Los Angeles.

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"THE TYPICAL TAD."

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Will Halliday AND Pete Curley

BIG SUCCESS IN

"The Battle of Too Soon"

ED. GALLAGHER'S Funny Military Travesty,

A letter: "I played HALLIDAY and CURLEY in 'THE BATTLE OF TOO SOON' week July 18th, and consider the act as good in every respect as when played by the originals.—E. H. FITZTHUM, Mgr., Orange Lake Park, Newburg, N. Y."

Paterson this week (July 27) with Harrisburg and Lancaster to follow. Booked by WILLIAM MORRIS. Management, ED. GALLAGHER, 1491 Broadway, New York City.

PERTINA

THE DANCING QUEEN

185TH STREET NEXT WEEK (AUGUST 3).

Two NOVELTIES OF MERIT! (in one act) Presented by

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CLAY CARTOONIST AND MUSICAL VIRTUOSO

14 Minutes. (Seven in "one"; open or close.)

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PEERLESS TWO MACKS

Address HENRY MEYERHOFF, 1402 Broadway, New York.

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ATLANTIC CITY

BY SIG.

YOUNG'S PIER (W. E. Shackelford, mgr.).—Pat Conway's Band, Hanley's Juvenile Minstrels, Kemp Sister's Wild West Show and Indian Village, all doing well.—**YOUNG'S PIER THEATRE** (Ben Harris, mgr.).—Trifling Frigiana heads bill; big hit: Marshall P. Wilder, monologue, great; Fields and Ward, parodies, riot; Baker-Taylor Trio, sketch, fine; Paul La Croix, juggler, fine; Great Toder, wire walker, good.—**STEELE'S PIER** (Giles Clements, mgr.).—Martynne, fire dancer, held over, and bigger hit than last week; Mae and Ruth Bernstein, songs and dances, good; Dettorelli and Glessard, musical clowns, fine; Jack Wise, comedian, good; Phil Staats, pianologue, excellent; Emilie Benner, baritone, great; Thomas J. Quigley, Ill. songs, fine.—**STEELE PIER** (J. Bathwell, mgr.).—Vissilia's Band, Haley's Band and Murphy's American Minstrels drawing well.—**ATLANTIC GARDEN** (Blatt and Hyman, mgrs.).—Signor Edward Rossi, tenor, hit; The Great Crowley, female impersonator, again held over, great; Woodruff's Animals, fine; "Three Lancashire Lassies," good; Latell Brothers, equilibrists, good; Amy Hawthorne, songs and dances, good; The Hinkleys, sketch, fine; McKeever and Sundry, stinging and hoop rolling, good; Bertha Holland, dancer, good; Lucille La Tour, comedienne, excellent; Walley and Walley, musical, good; Melrose and Elmer, singers and dancers, good; George Nelson, songs, good; Edna Robert, songs, fine; Mills Philat, songstress, good; May Nelson, songs and dances, good; Joe Murray, black face, good; Chatter Sisters, acrobatic dancers, good; Luster Sisters, songs, good.—**YOUNG'S MILLION DOLLAR PIER** (John L. Young, mgr.).—Dawson's "Dancing Dolls," fine; California Frank's Wild West Show, doing well; Adgie and her Lions, good; Prof. Wormwood's Bears, Monkeys and Dogs, great; Mile. Somerville and horse, fine; Juvenile minstrels.—**BOWDON'S THEATRE**.—"Out of the Depths," still doing well.—**LYRIC, SEA SHELL and BLOU**, with m.p., all doing big.—**NOTES**.—May Shirk, after a season with the park bands in Philadelphia, is resting here.—Corse Layton is again among the merry-merry.—E. Test, Young, of the Blaney forces, is here for a couple of weeks.—Belle Blanche is supplanting the season in Atlantic City.—Harry Ellis, of "The Quartette," nearly played here this week. He took Hammerstein's instead, but had to come here to find Tom McKenna. What a bunch was here for the opening of the minstrels.—Mrs. Olan, Falke (see Rose Carlen) has joined her friends here.—Crestion has not as yet opened the scene painters being late completing their work.—Maurice Levi and his band are due here 16.—Members of Fred Irwin's two shows are fast arriving in town, their rehearsals starting at the Savoy Theatre on the 3d.

ASHLAND, KY.

MAJESTIC (S. L. Martin, mgr.).—First half week; Zampa, musical, fair; Dunstan and Lealle, sketch artists, good; last half week; Harry Huns, bag punching, good; Lee and Opp, Hebrew

comedians, pleased.—**EDISONIA** (E. W. Hanley, mgr.).—M. p.

BALTIMORE, MD.

ELECTRIC PARK (Max Rosen, mgr.).—Lincoln Beachey made his last flight here Wednesday evening. He made a trip in his airship to the City Hall and returned to the park in the fastest time of his career. "Cupid's Garden" is the other free act. The dog and pony circus seems to please the little ones. The Johnstown Flood is getting top money. Four military bands help to pass away the evening to very big crowds.—**RIVERVIEW PARK** (M. J. Fitzsimmons, mgr.).—Balloon ascensions by Edward H. Hutchinson, who does a triple parachute drop that is a thriller. Marco Vessella and his band are the open air attractions. Edwards' Wild Animals, in other words, "Snake" Show, is here with a new front and banners.—**BAY SHORE PARK**.—Daily band concerts.—**GWYNNE OAK PARK**.—Parson's Band, Cotton's Donkeys, Roscoe and Sims, musical novelties.—**HOLLIDAY ST.** (Geo. W. H. Jr.).—M. p.; Webb and Moulton; Grant and Stott; Milton and O'Hara; Sadie Hurley and Company.—**NOTES**.—This is the last week of summer stock (legitimate) at Ford's.—Commencing Monday Lyman H. Howe will hold the boards for four weeks with m. p. and travelogues. Prices from 15 to 50c.

JOHNNY MEYERS.

BEAUMONT, TEX.

LYRIC (Rupert Cox, mgr.).—Carson and Deveraux, very good, big hit; Baby Dot, songs, cute and pleased; L. T. Johnston, ventriloquist, very good; The Talents, singers and dancers, good.

GEO. B. WALKER.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; Wm. J. Carr, asst. mgr. Monday rehearsal 10).—An excellent bill with Charles and Fanny Van easily the headliners, and Froxini a close second; La Maze Brothers, comedy acrobats, fine; Black and Jones, good act; Middleton and Spelling, "A Texas Wedding," excellent; Froxini, a wizard with the accordion. Third week of Wm. Farnum, who made a big hit in the tent scene of "Virgilus," supported by Justin Page, Wells Knibbe, Jas. Ward, and others. Chas. and Fanny Van in "A Case of Emergency," very good. Gus Edwards' School Boys and Girls in "School Days," favorites. Harry Rose is a good substitute for Herman Linberg. The Montrose Troupe did some good stunts as acrobats.—**LAFAYETTE** (Charles M. Baggs, local mgr.).—John Grieres' California Girls offered Mixed Pickles and Three Bits to excellent business. The Le Roy Brothers, Mamie Lloyd Floyd, Mae Taylor, Matt Kennedy, pleased.—**LUNA PARK** (R. H. MacBroom, mgr.).—Business fair. Prinrose and Bohloff, comedy acrobats, clever. Caronna, wire artist, excellent. Mile. Orma, eccentric comedienne, pleasing.—**HIP-PODRONE, GRAND, BLOU DREAM, PALACE and NEW THEATRES** doing well with motion pictures, Ill. songs and vaudeville.—**PORT ERIC BEACH**.—Wells' Trained Seals as a free show draw the crowds.—**CRYSTAL and OL-**

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EUGENE CLINE, 22½ S. Broad St., Atlanta, Ga.

COTT BEACHES have large delegations.—**ARENA**.—Buffalo Bill's Wild West at Niagara Falls Aug. 1. Manager White expects some excellent bookings at the Garden, which will soon open.

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By HARRY RESS.

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107 Bell Block.

CHESTER PARK (I. M. Martin, mgr.).—Jeanette Adler and her "Picks," good; Tom and Edith Almond, great number, dancing being a feature; Creswell, lariat thrower and juggler and bicyclist, good; Gus DeGonz, acrobat, fine; Camille Person, a newcomer here, big hit.
CONEY ISLAND (G. Wellington Engleberth, amusement director).—Skatnell, balancing and juggling, above average; Billy Morris, minstrel, many laughs; Trask and Gladden, nice dancers; Beale Rabb, vocalist, pleasing voice; LaSalle and Lind, club swingers, and the Mexican Trio (second week).
LAGOON.—Vaudeville discontinued. Sig. Libretti's Band began a two weeks' engagement.
ZOOLOGICAL GARDENS (Walter H. Draper, secretary).—Froehlich's Orchestra and Reed Band

began a two weeks' run. A spectacular number, "Hiawatha," opened Monday.

CLEVELAND, O.

The Cleveland will be the first local house to open, the date being Aug. 3, and the attraction, "The Life of an Actress." The Star will open Aug. 10 with Williams' Imperials. Empire Theatre will open near the end of August. Keith's Theatre is still filled with scaffolding and will not be ready before the end of August. The dates of the opening of the Hippodrome and the Lyceum have not been decided. The Opera House opens on Labor Day with Lew Dockstader's Minstrels.

WALTER D. HOLCOMB.

EAST LIVERPOOL, O.

ROCK SPRINGS (P. M. Cooley, mgr.).—Best bill produced here this season. Glibert and Katen, Hebrew entertainers, good; Herr Saona, impersonator, very pleasing and as good as any seen here; Gelzer and Walters, sketch. "In the Streets of Italy," musical innovation; The Four Masses and Corine Frances, "A Country School," hit of the bill. The singing of Corine Frances as well as the comedy of J. W. Mason deserve particular mention.—**NOTES**.—The Unique opens after

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HANOVER PARK THEATRE (R.
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"The Sult Case," great.

In the Big Laugh Getter, entitled "THE SUIT CASE," written expressly for them by SEARL ALLEN.

Meriden Record, July 28d, says:
The Sully Family are the head-
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Sullys are fine dancers and excellent
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Ask WESLEY & PINCUS.

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The latest thing in therapeutics is the cure of
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it a great discovery. If we had paralysis, and
saw a rattlesnake coiled up in front of us, he
wouldn't have to bite—just one shake of his
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nake.
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EASTON, PA.

CASINO, ISLAND PARK (D. E. Segulne, mgr.). Miller and Russell, sketch, well received; George Davis, comedian, good; Cowboy Williams, juggler; The Three Hylands, hit.—CASINO, JEWELL, BIJOU, NATIONAL and STAR.—M. p. and ill. songs; good business.—Herbert's Grenadier Guards Band will give two concerts at Island Park on Sunday, Aug. 2. GIL.

ELMIRA, N. Y.

RIALTO (F. W. McConnell, mgr.).—Morton and Holmes, May Arturs, Sue Dale, Margaret, La Vaun, Mae Milburn, ill. songs and m. p.; good bill.—ELDRIDGE (Enoch Little, mgr.).—Lundy's Georgia Minstrels, good. J. M. BEERS.

ERIE, PA.

FOUR MILE CREEK PARK (H. T. Foster, mgr.).—Ella Richards, tight wire, very good; Frances Knight, good; Gray and Graham, comedy musical, the hit of the bill; Pealson, Goldie and Lee, comedy singers and dancers, well received; La Toy Bros., comedy gymnasts, good. Only one of the La Toys is working this week. The other is sick.—WALDAMEER PARK (Thomas Maloney, mgr.).—Lasselle's Acrobatic Dogs, good; Webster and Carlton, well received; Billy Allen and Company, the hit of the bill; Seebach, bag puncher, good. The free attraction this week is Erickson Brothers, flying rings, good act.—NOTES.—The Alphas will open its second season of vaudeville on Aug. 31, 1908.—The Park Opera House and the Majestic Theatre will open about Sept. 1. BRUCE GRONNETT.

EVANSVILLE, IND.

OAK SUMMIT PARK (Sweeton & Danbaum, mgrs.).—Strong bill is headed by Anna Eva Ray, clever "black art" with her company of six; Gilligan and Broce, comedy sketch artists; Loyd and Mack, novelty act; Jimmie Lucas, blackface comedian and impersonator, and Woodall and Loory, with new song and dances.—HARRINGTON'S AIRDOME.—Vaudeville seems to have put new life in this open air theatre, and good, nice crowds are witnessing the performances. For this week there are four acts on the programme. S. O.

FALL RIVER, MASS.

PREMIER (L. M. Boss, mgr.).—Moving and talking pictures. Palmer and Lewis, comedy sketch, a hit; Frank Frint, comedian, good; Kelly and Kelsky, songs and dances, very good; The Three Ross Sisters, songs and dances, good; Sadie Graham, ill. songs, assisted by Joe Carey, excellent; Wm. Barrymore and Company, one act

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A HAPPY TRIO.—On the beach—Fisherman mending boat—Little girl—Boy sweetheart—Faithful "Carlo" (big Newfoundland)—Watch the father—Romps about—Gather flowers and shells—Enjoy life as children do.

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A DASTARD'S DEED.—On the beach—Children alone—Playing in boat—Watched by idler—Awaits chance—Removes oars—Bores hole—Cuts boat adrift—Children unconscious of danger—Drift to sea—Idler gloats.

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"CARLO" TO THE RESCUE.—Mother's despair—Neighbors console—Boy arrives—Off to the beach—"Carlo" leads—Dilemma—No way to reach child—Boy thinks of "Carlo"—Dog understands—Takes the water—Breathless suspense.

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drama, very good.—PURITAN (Hill & Hooper, mgrs.).—Marshall Bros., acrobats and hand balancers, very good; Amero Costillac, musical act, good; Bert Lewis, blackface comedian, excellent; Wm. San Souci, ill. songs, good.—SCENIO (A. Teran, mgr.).—M. p. and ill. songs by John Greene.—LINCOLN PARK (J. W. Phelps, mgr.).—Opera company in "Bohemian Girl."—NOTES.—Pleasant St. (Jas. Mason, mgr.) opens Aug. 3. B. F. RAFFERTY.

dancing, clever; Marie Clark, singer, good; and Frank Jones, ill. songs, good. H. J. R.

HAMILTON, OHIO.

NEW GRAND (McCarthy & Ward, mgrs.).—The Three Ronalds, unique dancers and contortionists, par excellent; Jimmy Wall, blackface, very good; Three Fortune Tellers, singers, good; Harry Baker, novel musical act, pleasing; Lee and Opp, Hebrew parody singers and comedians, well received. ROBINSON.

FORT WAYNE, IND.

ROBINSON PARK THEATRE (Geo. H. Fisher, mgr.).—Week 30: Bedouin Arabs, acrobats, strong feature; Williams and Weston, singing and talking, good; Shields and Roberts, lasso experts, clever; Laura Bennett, comedienne, pleased; Willard, Mitchell, and McCarthy, sketch, very good.—MAJESTIC AIRDOME (F. A. Biemer, mgr.).—20: The Primrose Four, singing, hit of bill; Jno. A. West, musical, good; La Crandall, novelty

HARRISBURG, PA.

PAXTANG PARK (F. M. Davis, mgr.).—Brobst Trio, "roller skate dance"; Gertrude Black, song selections, won applause; Bordley, Angelo and Purcell, "minstrel boys"; Joe Burke, character songs, scored; Tod Judge Family, "acrobats," clever.—HIPPODROME (Wm. Hearoth, mgr.).—Gracey, musical selections, well rendered; Four Dancing Belles, neatly costumed and very

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 ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notices of sailings and opening dates should be posted to the Editor. When an artist has registered at "The Stage" office, which may be regarded as his permanent London address, all correspondence will be immediately forwarded.
 London Offices: 16 York St., Covent Garden, London, W. O.

clever dancers.—STAR (Burket and George, mgrs.).—Miss Stella Brown, ill. songs, above the average.—LYRIC (Burket and George, mgrs.).—Undergoing repairs and enlarging.—NOTE.—Billy Dougherty, the manager, has severed his connection with the Lyric and will go it alone. C. C. CORBIN.

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.).—Clarice Templeton, soprano, good; The Roys, colored, good; Sam J. Rascoe, singing and talking, ordinary.—LUNA PARK (Phil Caulfield, mgr.).—Chester Bishop Stock Company. JESTICAM.

LOUISVILLE.

By W. L. VANDENBURGH.
 VARIETY'S Louisville Office.
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 (Both 'phones 358.)

WHITE CITY (Col. John H. Whalen, mgr.).—Weather conditions unfavorable during the week, but nevertheless large crowds nightly. The Imperial Hungarian Band, a splendid musical organization, gave many classical concerts during the week. The star attraction of the theatre bill was Cora Swain and her cockatoos. Lola Cele Hobson has a handsome stage presence and a splendid soprano voice. Malin, Malin, banjo, perform interestingly. Bunnin Sisters are pretty comedienne, who dance and sing besides.

FOUNTAIN FERRY (Landwich and Reikman, mgrs.).—Pretty girls are plentiful in the vaudeville show this week, and not only this, they are talented as well. Maybelle Freese is a new singer, who appears with Prof. Cook and the band in the pavilion. Most of the acts are presented by young women. The Six Jaseettis, headline. Laura Howe and "Dreaden Dolls," hit. Adellian Roattino and Clara Stevens, clever pair. Two old favorites are Masus and Mazette. Gil Brown, another favorite, has a new monologue.
 The Princess Amusement Company closed the Avenue 28 with moving pictures after successful season. They have opened a new theatre, called the "New Princess," on Jefferson, near Fourth avenue.
 HOPKINS THEATRE (Eddie Austin, mgr.).—M. P.

MEDFORD, MASS.

BOULEVARD (J. W. Gorman, mgr.).—Alabama Troubadours, colored singing and dancing troupe, well received; Hall and Saunders, hand balancers,

good; Honey Johnson, singing comedian, leading favorite; Merry Maiden Dance, liberally applauded; Juniper and Bansey, conversational, well liked. THOS. C. KENNEY.

MERIDEN, CONN.

HANOVER PARK THEATRE (R. P. Lee, mgr.).—George Kalne, German comedian; Nichols and Croix pleased; Gladys Sears, imitations, hit; The Vynos, musical, very good.

MILFORD, MASS.

LAKE NIPMUC PARK (Dan J. Sprague, mgr.).—The Plottis, excellent; Dick and Alice McAvoy, good; Allen and Dalton, clever; Smirl and Kessner, good; Walter Boothman, good.

CHAS. E. LACKEY.

MILWAUKEE.

CRYSTAL (F. Winters, mgr.).—Armstrong and Clark, blackface, good; Tom Petete, very good; Morrow and Scheiburg Co., entertaining; Belle Chamberlain, singing. JEROME HENRY.

NASHVILLE, TENN.

LYRIC (F. P. Furlong, mgr.).—An attractive bill. Lew Kretzer, juggler, well received; H. Tomer, singer and dancer, pleased; Richards and De Winter, sketch, very good; The Four Benningtons, singing and dancing, won high favor with the audience in their dancing and singing; Pickrell and Beam, return engagement, new act made a hit.—CRESCENT (W. P. Ready, mgr.).—Olson, banjo soloist, pleased; Bigney, man fish, very good; Cushman and St. Clair, comedy sketch, went big; Southern Trio, singing, pleased.—CASINO, Glendale Park (Wm. Borselmer, mgr.).—Billy Sheridan, black face, very good; Williams and Williams, comedians, pleased; Gene Harrington, song and dance, very good; Roley Brothers, dancers, good; Mad Miller, the Man of Mystery, fourth last week, was easily the hit of the show.—DIXIE (Sudekum & Williams, mgrs.).—Ill. songs by Scotty.—AIRDOME, Glendale Park, (Ely Riddlehimer, mgr.).—M. P.

J. P. MASTERS.

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GRAND (Jas. H. Erickson, mgr.).—Week 20: Will Rogers, excellent exhibition, liat throwing; Sline and Evans, "Wanted," a li force," very laughable; Parmet, Russell and Company, "Around the World in an Airship," up to date scenic novelty; Armstrong and Holy,

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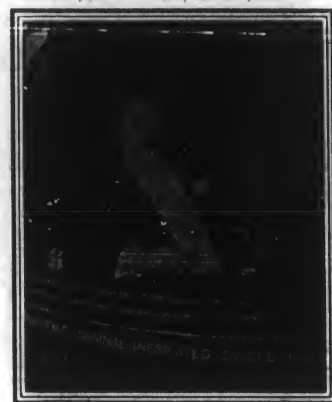
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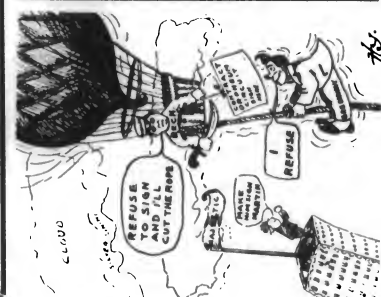
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It is more to the Manager's interests than to the benefit of the White Rats for the **Managers** to join it in its effort to place the Vaudeville business on a secure footing of equity and fair dealing.

Arrangements have already been made with four different **Managers** comprising over thirty weeks.

If any other Manager cares to make further investigation a personal interview would be esteemed a favor.

If unable to call in person, address all letters or communications (which will be treated as absolutely sacred and confidential)

To The Secretary, Board of Directors,

WHITE RATS OF AMERICA

1553 Broadway, New York City

TEN CENTS

VARIETY

VOL. XI., NO. 9.

AUGUST 8, 1908.

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SEPT. 7-CINCINNATI (COLUMBIA).
" 14-LOUISVILLE (HOPKINS).
" 21-CHICAGO (OLYMPIC).
" 28-CHICAGO (MAJESTIC).
OCT. 5-MILWAUKEE (MAJESTIC).
" 12-CHICAGO (HAYMARKET).
" 19-ST. LOUIS (AMERICAN).
" 26-MEMPHIS (ORPHEUM).

NOV. 2-NEW ORLEANS (ORPHEUM).
" 9-TRAVEL.
" 16-KANSAS CITY (ORPHEUM).
" 23-OMAHA (ORPHEUM).
" 30-SALT LAKE (ORPHEUM).
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" 28-SEATTLE (ORPHEUM).
JAN. 4-PORTLAND (ORPHEUM).
" 11-TRAVEL.

JAN. 18-SAN FRANCISCO (ORPHEUM).
" 25-"
FEB. 1-OAKLAND (ORPHEUM).
" 8-"
" 15-LOS ANGELES (ORPHEUM).
" 22-"
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" 8-DENVER (ORPHEUM).
" 15-TRAVEL.
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VARIETY

VOL. XI., NO. 9.

AUGUST 8, 1908.

PRICE TEN CENTS.

INDEPENDENT BOOKING OFFICE READY TO COMMENCE BUSINESS

**No Manager Admitted Who Does Not Agree to the
White Rats Contract. Office Opens August 20.**

Offices in the Shubert building at 39th street and Broadway have been leased for the Independent Booking Office by Edward Mozart, its general manager.

Operations will commence on August 20 when any manager willing to agree he will accept the form of contract approved by the White Rats will be taken into the I. B. O. and booked for.

No charge will be made managers by the office. A commission of five per cent. will be charged the act. Acts will be taken or booked through other agents but the I. B. O. will not collect the outside agent's commission nor guarantee it.

The artists booked will not be restricted to the ranks of the White Rats, although it is said any artist engaging through the I. B. O. and breaking his contract will suffer the wrath of the White Rats, which may go so far as to order all members not to appear on any bill with the contract-breaker while he is in bad repute.

The Independent Office will be under the sole direction of Mr. Mozart, although the Board of Directors of the White Rats have reserved the right to notify the Booking Office not to engage any specific act, and these instructions will be followed. This is merely an emergency condition.

The I. B. O. will embrace all theatres in which the White Rats become interested. At the headquarters of the order on Wednesday, Harry Mountford, the secretary to the Board of Directors, said several more small houses had been taken in, but the larger deal expected to be announced was still dragging.

Mr. Mountford left for Chicago on the 20th Century the same afternoon. It was rumored he had gone West to close up the matter.

Mr. Mozart has added a number of theatres in the vicinity of Pittsburg to his Mozart Circuit; also a New York house, Mozart says he has secured, which will open in two weeks.

GARRICK'S CHANGE CAUSES JOY.

St. Louis, Aug. 6.

There is great local rejoicing since Charlie Bird of the Shubert staff left town over the news the Garrick has again reverted to the Shubert control and the cosy Chestnut street playhouse ceases to be a picture-machine emporium.

From Lee Shubert's remarks in New York, reprinted here, it is apparent the Shubert control of the Garrick is free and untrammelled.

The "merger" proposition, now on in New York, may change all this and what we, of St. Louis, expect is that it will be for the better.

McAVOY AS A MONOLOGIST.

Atlantic City, Aug. 6.

Dan McAvoy has so far improved as to contemplate a trip into vaudeville this season, doing a monologue which he has been writing for some time past.

KENDALL OPENS IN CHICAGO.

Chicago, Aug. 6.

Ezra Kendall, who will star next season in George Ade's comedy, "The Land of Dollars," will return to vaudeville this month, opening at the Majestic.

GRAU PILOTING SHOW.

Asbury Park, N. J., Aug. 6.

Bob Grau has made a change of base. Instead of promoting vaudeville enterprises he is leading a company of grand opera soloists about the country, making one and two night stands in the summer resorts, with Edith Helena as the feature.

The company played at the Casino here Sunday evening to fair business and is due in Saratoga the latter end of this week.

DIVORCED IN CHICAGO.

Chicago, Aug. 6.

Abe Reynolds, the Hebrew comedian, and his wife, Babette Berg, have been parted by the divorce court.

AUSTRALIAN SHOW COMING.

Sydney, July 1.

A big batch of Australian acts intend exploring America about the end of this month. They will go to Vancouver, thence to Honolulu and San Francisco.

Should circumstances warrant it, the bunch will attempt to work through to New York.

The Yankees failing to appreciate this show as a whole, the company will disband trying their luck individually.

Included in the list are some very clever artists, notably Pastor and Merle, acrobats; Musical Gardners, Delevale and Gilbert, eccentric, and Victor, illusionist; also several others.

GOING BACK TO "KEITH'S."

Boston, Aug. 6.

The vaudeville which left Keith's for the Boston Theatre, will probably return to the first house on August 24.

TANGUAY AT ALHAMBRA.

Percy G. Williams' Alhambra Theatre in Harlem has been the center of a huge jostling crowd at each performance this week.

It commenced with the Monday matinee, the largest in the history of the Alhambra, and the seats for the evening performance were early sold out.

On Monday night, the advance sale guaranteed capacity attendance for Tuesday, and had extended heavily to all performances of the week.

Eva Tanguay as "Salome" was the attraction for the mobs.

At the first performances Miss Tanguay had to sing "I Don't Care" for an encore, and during the week she gradually inserted portions of her regular act until "Salome" became the closing number.

SAVOY OPENS LABOR DAY.

Fall River, Aug. 6.

The Savoy will become a regulation vaudeville theatre with bookings through William Morris of New York on Labor Day.

There is a report here that B. F. Keith will secure the Bijou, formerly operated by M. R. Sheedy, and that Mr. Keith will place opposition vaudeville to the Savoy in that house.

SEVEN AMERICAN ACTS OPEN.

(Special Cable to VARIETY.)

London, Aug. 6.

Seven American acts made their English appearance this week. At the Tivoli, Carleton Macy and Maude Hall were very successful in their sketch; Emma Francis and her "Arabs" did quite fairly at the Empire. Warren and Brockway at the same house were well liked. Cornalla and Eddie in comedy acrobatics at the Coliseum were a scream.

Both Donovan and Arnold and Ward and Harrington at the Empress, Brixton, made good. Tom Nawn and Company in a sketch at the Alhambra ranked as fair.

FORTY ACTS FOR EUROPE.

At the Morris office this week it was stated there would be forty acts leaving for Europe during September, all booked by the office for foreign engagements.

JULIE HEARN IN PRODUCTION.

Julie Hearn will return to vaudeville as a Kentucky "moonshiner's" daughter in a sketch written for her. The production will be made by the Producing Department of the Orpheum Circuit. The piece will first be seen about August 24.

Another sketch, "The Trusty," written by Langdon Mitchell, is also under the hand and eye of Charles Fekeley, manager of the Department. Carl Himman, a cellist and actor, will essay the principal role. Four others will support him.

HAYMARKET "CONTINUOUS" AGAIN.

Chicago, Aug. 6.

The Haymarket, Kohl & Castle's west side vaudeville house, which has been operating moving picture shows this summer, takes on continuous vaudeville August 24, the same policy as last season.

SUES FOR \$6,366.

Suit has been brought under a Klaw & Erlanger contract by Nick Long and Idalene Cotton (Long and Cotton) for \$6,366, the amount of thirteen weeks' salary claimed by the act as due for unemployed time.

The papers have been turned over to the United Booking Offices, and Maurice Goodman will defend the suit. Willard N. Baylis represents Long and Cotton.

MANY MANAGERS MEET FOR THE CONFERENCES

**Statement Given Out to Press on the Combination of
Theatricals. More Meetings to Follow.**

The New York dailies yesterday (Friday) carried the story of the proposed amalgamation of theatrical interests for protective purposes. Two meetings were held on Wednesday and Thursday respectively in the Klaw & Erlanger offices.

The Wednesday conference was a preliminary affair, when a general discussion occurred. Thursday afternoon the more important meeting was held, and some managers attended not present the day before.

In the list furnished the press, it having been decided on Thursday to issue a statement, although the managers attending were bound to secrecy, the name of P. G. Williams appeared. It was understood the same evening Mr. Williams did not attend, although he was represented, as was Charles Frohman also.

Herman Fehr was a Western Burlesque Wheel manager at the meeting, and Sam A. Scribner, with L. Lawrence Weber, appeared for the Eastern Wheel.

A committee was appointed to take charge of the organization of the managers, and it was said another meeting, subject to call, will be held within two or three weeks. There was a report that a third conference would be held to-day (Saturday), when more definite results will be accomplished.

As far as the meeting on Thursday went, the outline of the scheme of consolidation at present was given out only. It is to embrace the managers within one body for objects which have been previously set forth in VARIETY's accounts of the proposed amalgamation.

Vaudeville was present in the persons of Martin Beck, E. F. Albee, Max C. Anderson and several western managers.

GOTCH FOR ACTING ONLY.

Chicago, Aug. 6.

Frank A. Gotch, world's champion wrestler, has commenced rehearsals on his new vaudeville act. The metropolitan opening is set for Hammerstein's, New York, September 7. Gotch is in Chicago and has outlined his plans as follows:

"I will give up the mat game for some time and become a full-fledged actor. My sketch, written around me by Irving B. Lee, requires seven people, not to mention from fifty to a hundred supers in the big scene, which will show a wrestling match for the world's championship at Madison Square Garden. Emil Klank will impersonate the foreign champ; I am a college athlete and strong-man who is pressed into service at the last moment to bring the title to America over a good deal of parental objection."

Blanche Alexandre will be the leading woman. Others in the company are George Porter Smith, Jos. Burton, George Aubert and Mae Keogh. Three sets of special scenery are required. The act is being staged by Frank Beal, stage director of the People's Theatre. The booking is through Pat Casey over the United Time.

ROCK AND FULTON'S NEW DANCES.

Rock and Fulton, who have returned from the English trip, will play in vaudeville over here until October 26, after which they rehearse for the new Dillingham production they are to be featured in.

During the vaudeville tour, they will play Boston the week Lykens & Levy's suit against them for commission will be tried there.

"The Apache" dance, secured by Mr. Rock while abroad, will be withheld until the legitimate time is played. A "Cleopatra" dance, a travesty mixture upon all Oriental themes so eagerly gulped down by the public just at present, will be added to the vaudeville number now booked by Edward S. Keller.

WALTON GOING TO EUROPE.

Upon the completion of eight weeks' time commencing Sept. 14 at the Fifth Avenue, Fred Walton, "The Toy Soldier," will go to Berlin, opening at the Wintergarten there on Dec. 7.

Engagements extending over four months have been booked abroad for Walton's "Cissy's Dream" by Edward S. Keller, who placed his American time.

MOZART ISN'T WORRIED.

Elmira, N. Y., Aug. 6.

Last Monday Edward Mozart and his architect, Albert C. Westover, of Philadelphia, were here looking over the Mozart theatre now building.

When Mr. Mozart was asked regarding the reported Keith-Proctor house to be built here in opposition to him, he displayed no interest beyond inquiring if the theatre had been started.

GOES HOME DISGUSTED.

By the "Lusitania" on Wednesday, James Stewart, the foreign comedy pianist, sailed for his London home. Stewart arrived on the same boat last Friday, booked over here to play the Orpheum Circuit.

A delay of some time at the Custom House in the receipt of his baggage caused by a new ruling lately in force there, in addition to the heat, is supposed to have disgusted Stewart with America.

On Wednesday when the Marinelli office called up his hotel word was returned Stewart had left for England. Inquiry at the Cunard Line office confirmed this.

PASTOR MAY BE HEADLINER.

Before long the announcement of Tony Pastor becoming a vaudeville headliner in New York City and the larger houses outside may be made.

Mr. Pastor has been approached to consider the proposition leading up to the headliner end, but the figure offered the veteran has staggered him with the immensity of the amount. Times have changed since Mr. Pastor played for others years ago, and the salary quoted for a

variety appearance once again in other than his own house has brought this strongly to the Dean.

Several offers have been made Mr. Pastor to take up the management of a theatre bearing his name, or head a traveling company. The loan of his name for billing purposes is also wanted, but Mr. Pastor has not decided upon any definite plan. He may take the coming season as a vacation, going into the managerial harness once more at the opening of '09-'10.

The rent of the Pastor theatre on 14th Street has been paid up to Sept. 15, but the burlesque people who have secured the house may enter it before that date if agreeable arrangements are made with the manager.

Harry Sanderson, the former treasurer of Pastor's, is reported going into the real estate business.

\$2,950 BID GETS THEATRE.

Watertown, N. Y., Aug. 16.

After thirty minutes of animated bidding the Lyric, a ten cent vaudeville theatre, was sold at auction yesterday for \$2,950, including \$700 liabilities incurred by the first owners.

Grafton Green, of Green & Rothstein, one of the original owners, was the purchaser.

JOINS INDEPENDENT CIRCUIT.

Watertown, N. Y., Aug. 6.

Walter C. Mack, known professionally as "Sevengals, the Hypnotist," has leased the Orpheum here and will manage it the coming season. Vaudeville booked exclusively through the Independent Booking Office of New York will be the attraction.

The opening date is August 31. The house was conducted last season by a local man, and William Morris placed the acts.

A "SALOME" CONTEST.

It was pretty hot this week, yet the publicity pusher for Cohan & Harris dug up a "Salome" contest for Julian Eltinge, Eltinge against the world, with the following table of contents:

Grace	25 points
Personal beauty	25 points
Classicism	15 points
Good taste	20 points
Costume	15 points

Perfect score 100 points

SKATING CRAZE IN AUSTRALIA.

Sydney, July 1.

A great opposition to the theatres and vaudeville houses is skating. Melbourne and Sydney has each a "Glaciarium" (ice skating) and numerous roller rinks.

The latest to enter into the ring is Bert Sayers of Broken Hill. He has opened a splendid rink, liberally patronized, but the effect of which is felt on his vaudeville house, which is the sufferer whilst the boom lasts.

CASEY'S "BREADLINE" SAFE.

Investigation of a report on Wednesday that Pat Casey's "Breadline" had been arrested by the police, brought out that instead it was the line of hungry men given a loaf of bread daily by the Sisters of St. Zita at 125 West 52nd Street, who had been bothered by the officers of the law.

The hunger stricken mortals appear three times daily before the St. Zita's

Temporary Home for Friendless Women, receiving bread and coffee.

A janitor of an apartment house nearby complained to the police the men annoyed the tenants through sitting on the steps while finishing their repast and waiting for the next banquet.

Seventeen were arrested, and arraigned in Night Court before Magistrate Harris, who with a wisdom worthy of Solomon in his wisest moment fined the men \$1 each. None could pay the fine.

One remarked that if anybody in the line had a dollar in cash, he would be looked upon as a Croesus.

Pat Casey's "Breadline" is safe yet awhile. They line up at Casey's but once daily, and it's pretty soft.

\$2,000,000 WORTH OF BONDS.

San Francisco, Aug. 6.

There will be a meeting of the Orpheum Theatre and Realty Co. on August 17, called for the purpose of creating a bonded indebtedness for \$2,000,000. The corporation has a capital stock of \$2,500,000 and there are \$1,500,000 worth of bonds now held by the stockholders.

The new company swallowed up the old Orpheum Theatre Co. and several smaller corporations which were organized to operate Orpheum theatres in different cities.

The object of the forthcoming bond issue, according to President Morris Meyerfeld, Jr., is to have Orpheum theatres owned by the company in every city where it plays. Some landlords are most unreasonable, says Mr. Meyerfeld.

It has been decided to build in Los Angeles, New Orleans and Kansas City, is the statement of the president. In course of time the Orpheum Co. will own each theatre conducted by it.

The new Orpheum house on O'Farrell street in this city will open about New Year's.

"Willie" Hammerstein paid his Roof Garden a social visit on Tuesday evening. Mr. Hammerstein patronized the bar for the benefit of a few assembled sitters and also smiled.



HARRY MOUNTFORD.

A recent picture of Harry Mountford, Secretary to the Board of Directors, White Rats of America, and very much in the theatrical eye just now through his activity in behalf of the organization.

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Will "Blanche" inform us of her proper
name and address.

De Dio, the foreign dancer, will arrive in
New York August 27.

Wheeler Earl and Vera Curtis have a
new comedy act in "one."

The White Rats held an outing Thurs-
day at Ulmer Park, Brooklyn.

Harry Kellar, the retired magician, will
make Buffalo his future home.

The salary list of the Cohan and Harris
Minstrels is between \$6,700 and \$7,000
weekly.

H. H. Feiber will postpone his proposed
visit to Europe until October.

The Aerial Smiths have been booked for
thirty-five weeks on the Moss-Stoll Tour
in England. The act is abroad at present.

Theresa Renz, with her horses, will ar-
rive in New York on August 17, opening
in Chicago, August 24.

"In the Subway," Violet Black's new
act, plays the Fifth Avenue August 17.

Claus and Radcliff have their first New
York showing at Hammerstein's next
week.

O Hana San opens at Amsterdam on
November 16, with more foreign time to
follow.

The father of Arthur O. May (Stutzman
and May) died July 30 of Bright's disease
at Norman, Okla.

The Zazell-Vernon Company have been
engaged through H. B. Marinelli to play
Brussels in September.

"The Cash Girl" will be Alice Hanson
in a sketch of that name to be presented
in vaudeville by Gus Edwards.

Paul Nicholson left on Wednesday for
Chicago, where he will join the western
company of "The Girl Question."

Howard and Howard returned from
Europe on the "Rotterdam," and open at
the Majestic, Chicago, August 10.

Wilmer & Vincent's Utica will be the
first of the firm's circuit to open, on Aug.
31. The others will fall in line on Labor
Day.

Mrs. Billy Howard (Howard and Esher)
became the mother of a ten-pound boy on
concern, sailed for New York to-day.

A. E. Johnson, of the Casey Agency, who
has been abroad in the interests of the
concern, sailed for New York to-day.

Alex. Carr doesn't know what he will
do next season. Carr is under contract
to the Shuberts. Vaudeville will be con-
sidered.

Johnnie Le Fevre (formerly of Le Fevre
and St. John) and John Fields, Jr., are
now a team calling themselves "The Hap-
piest Boys in the World."

The Chadwick Trio has been offered a
season's engagement on the Moss-Stoll
Tour, England, through the Casey Agency.

A boys' band of twenty pieces will be
one of Gus Edwards' "School Days"
features.

William H. Fox, the pianist, has secured
forty weeks from the United through Pat
Casey, and will open over here in October,
playing only eastern time.

Geo. Harrison, of the Chicago Orpheum
offices, has been appointed resident man-
ager of the Orpheum, Spokane, C. N. Sut-
ton, who was slated for that city, takes
the Orpheum, Portland, and H. W. Piering
goes to the Orpheum, St. Paul.

Eddie Leonard says it's the second week
and he's still with the Minstrels.

Jack Norworth's "Six Little Sailors,"
with Charles Neveins, open at Proctor's,
Newark, August 17.

Ray Cox will join "The Auto Fiends"
in a week or so.

Donald and Carson left the Fifth Ave-
nue bill on Wednesday, due to illness.

Pat Rooney is staging all of Max S.
Witt's productions.

Hammerstein's Roof will end its sea-
son August 31 or September 7, according
to the weather conditions then prevailing.

Mrs. Edward S. Keller has ben seriously
ill in a New York hospital for several
weeks, having undergone an operation for
a tumor.

The Marinelli office has booked Alex-
ander and Scott for Amsterdam, opening
October 5, with more continental con-
tracts after.

The Sharp Brothers and their "Six Little
Belles," will play Hammerstein's next
week, almost a new act since shown at
Henderson's.

The report this week was that the
United managers were becoming anxious
over the scarcity of new material for
next season.

Williams and Tucker have signed for the
Morris Circuit, and will not play under
the direction of M. S. Bentham next sea-
son, as reported.

Marie Lloyd has not been signed for a
return engagement over here, at least, not
up to date. Rosie Lloyd will come back
under a contract to Percy G. Williams.

The conditions at the United offices now
are very much the same with regards to
the agents as before the reports circulated
of the United's intention to drive the
agents away.

Montgomery and Moore have signed with
Jos. M. Gaites to be featured in "The
Follies of 1907." The act receives from
Gaites the salary refused it by the vaude-
ville managers.

Al Lukin, the flyer of the Four Lukens,
has engaged with Sherman, formerly of
Sherman and Fuller, to give a comedy
acrobatic number. The act will be known
as Sherman and Lukin.

Leo Dietrichstein will interrupt his
vaudeville tour commencing October 19 at
Cleveland to play ten weeks in stock there
at a weekly salary of \$600, together with
a percentage of the receipts.

George H. Zeiser, who was stage men-
ager of the Park, Brooklyn, is ill in a
Montreal (Can.) hospital. He has been
with the Temple of Music at Dominion
Park in that city this summer.

The Karno Comedy Company will arrive
in New York within a week or so for the
return engagement. Charlie Chapman, an
Englishman, will replace Billy Reeves as
"The Drunk" in the "Music Hall" act.

Upon the chorus girls of "The Follies
of 1908" being asked by Manager Sam
Harrison who desired a vacation, all
answered "aye" as one until they were
informed no salaries would be paid, when
the affirmative was vetoed.

The Olympic, Chicago, may discard the
stock musical comedy plan and play
straight vaudeville or combinations next
season.

Amelia Summerville opens on the
Orpheum Circuit next Monday at Denver,
taking up the time left open by James
Stewart's abrupt return home.

Herbert Brenon and Helen Downing have
closed their eight weeks' stock engage-
ment at the Majestic, Montgomery, Ala.
They are now resting on their cotton plan-
tation at Fairhope in the same State.
Thirty weeks have been signed with the
United Offices for next season.

The former uncomfortable box-seats are
being ripped out at the Fifth Avenue, and
will be replaced. It may be they were
removed because they were uncomfortable
or that the new arrangement will admit of
more seats in the boxes.

Max Sherman, Louis Pincus' confidential
clerk, returned this week from New Eng-
land where he managed seven summer
parks. Mr. Sherman says it didn't need
much to manage them; he was the only
one in the parks most of the time.

James E. and Lucia Cooper have shelved
their new act for the present. They found
that to present it properly they would
have to carry too many people. Seven-
teen weeks on the Sullivan-Considine Cir-
cuit were cancelled when they reached this
decision.

Arthur Klein was selected by Percy G.
Williams to act as the manager's personal
representative this week. Frank Jones,
Mr. Williams' booking man, is confined to
his home by illness which will prevent
Jones returning to the office for a couple
of weeks.

Sam Sidman left the "Mimic World"
Wednesday night to go with Barney Ger-
ard's "Follies of the Day" on the Western
Burlesque Wheel. The Shuberts offered
Sidman a three-year contract, but he was
under agreement to Gerard before joining
the Casino show.

Lulu McConnell and Grant Simpson will
not go with the Orpheum Road Show,
their time having been taken by the
United to play in the east with no stand
west of Cleveland. Pat Casey attended
to the shift in route for the act, which
was engaged the day after opening at the
Alhambra a couple of weeks ago.

Marguerite MacDonald, sister of Kath-
eryn, and for a few days chief observer
of "Ski-Hi," will be a Broadway "show
girl" during the winter. Miss MacDonald
could have accepted a tendered offer as
star in a musical comedy playing "tanks,"
leading woman in a "rep" show or a sou-
brette part on the "Blood and Thunder"
circuit, but Marguerite picked out the front
line under the White Lights for hers.

NOTHING MORE ON DEWEY.

The week brought forth nothing definite regarding the Dewey, Gotham and Circle playing the Western Burlesque Wheel shows.

The Circle is not considered a possibility for burlesque next season. The single fresh report is that William Fox, the new lessee of the Dewey and Gotham, has placed a rental of \$100,000 yearly upon the Dewey for the Empire Circuit Co. (Western).

Mr. Fox's rent is \$60,000, and it was thought the burlesque price would be \$15,000.

Much curiosity is rampant over the outcome, but it is generally considered that did the Western Wheel possess the two former Sullivan-Kraus' theatres, the haste in which it would have made that fact known would have dispelled all doubt long ago.

GERARD'S SHOW GOES OUT.

On Thursday the thirty-seven members of Barney Gerard's "Follies of the Day" left New York for Springfield, Ill., where the show opened last night, playing the Standard, St. Louis, to-day (Saturday). Its regular Wheel (Western) opening will be Cincinnati.

There will be a "barefoot" dance in "The Follies." Mr. Gerard introduced it last season while playing St. Louis, and says the many "Salome" dancers now are a "copy" of it.

LARRY McCALÉ SETTLES.

At the offices of House, Grossman & Vorhaus there met the other day Larry McCale, the burlesque comedian, and Mabel Carew, the Mrs. Larry McCale who was.

Last season McCale steered clear of New York City, not wishing to invade the court jurisdiction which had been slighted through the comedian not obeying the commands of the divorce courts in the payment of a certain sum weekly for the support of his former wife.

In the lawyer's offices the matter was smoothed out by McCale agreeing to pay Miss Carew \$2,450 in weekly payments and \$250 counsel fee, which, when paid, will release the ex-husband from future obligations.

JACK COLLINS STARRED.

Chicago, Aug. 6.

Jack Collins, formerly of Collins and Collins, will be starred in the title role of "The Yankee Regent" next season, opening at Dubuque, August 20.

His wife, Carrie Collins, will play one of the principal female roles.

\$100 WEEKLY RENT.

Cincinnati, Aug. 6.

In a letter addressed to the County Commissioners, Redway & Burton, brokers, submitted a proposition to lease the Auditorium for a weekly rental of \$100 for 40 weeks, to begin with the theatrical season of '08-'09. In the letter, they state that they desire to conduct a clean vaudeville show of the first class.

Redway & Burton insist on an immediate reply, as they wish to arrange for bookings.

It is questionable whether the offer will be accepted. There are a number of parties after the place. Several women's clubs have been granted the privilege of holding meetings there.

EASTERN WHEEL AFTER MEMPHIS.

It was announced early in the week that the Eastern Burlesque Wheel would secure the Amick Theatre in Memphis, Tenn., before the week had ended.

The Wheel season would include that house at the opening, it was said, if it were leased.

FELT GOOD TO JOE ADAMS.

"The Road" felt good to Joe Adams, who returned this week from Pittsburg, where Williams' "Imperials" are playing their first week stand of the season.

Mr. Adams said that with hot weather there last Saturday, the "Imperials" beat its opening of last year at the Academy by \$15.

Adams and Sim Williams played in the burlesque "Paris Upside Down," which Adams put on, for the first time together in five years, working well after the second show. Johnny Duff has stepped into the part left open by Williams, and Jack Gruet takes Adams' end.

When the "Imperials" come into New York, Williams and Adams will take another fling at the burlesque for a week just to show the city folk.

The restaurant keeper of West 44th Street has the "show bug," and the betting is odds on Joe Adams goes back in the business.

The first part of the "Imperials" with the music, was written and produced by Searle Allen and Jack Burnett.

CHORISTERS ON THE WAY.

The first consignment of foreign chorus girls brought over here by Paul Tausig, the steamship agent, should have arrived in port yesterday. They will be distributed among the burlesque shows now organizing.

Mr. Tausig has arranged for about 100 of the girls, mostly English. There will be several shipments. Musical comedy will take some of the young women.

The English girls work cheaper than Americans, and are relied upon by the burlesque managers to perform the contract signed. The transportation is advanced by the managers, and the choristers guaranteed passage back.

BURLESQUE TO GET HOWARD SHOW.

Unless there has been a very recent change in plans Campbell & Drew, Western Wheel burlesque managers, will give "The Flower of the Ranch" on the Empire Circuit next year.

Some months ago Joe Howard was engaged by Campbell & Drew to put on next season's show for that firm's "Colonial Belle." He submitted a new piece which met with the managers' satisfaction, and it was decided that it should go into the Wheel. In the meantime, however, Howard had applied to Stair & Havlin for the season's bookings for "The Flower of the Ranch." When he received his route he found, so it is said, that a large number of houses were included in which he stood but a poor chance of securing adequate returns.

Howard represented to the Stair & Havlin office he could see no prospects of making a profit on the bookings allotted to him and asked for a better selection of houses. When this was refused, it is declared Howard threw up his time and agreed with Campbell & Drew to place the musical-comedy-drama in the burlesque wheel.

HOUDINI'S ACT IN BURLESQUE.

Arrangements were made this week between Harry Houdini, "The Handcuff King," and T. W. Dinkins, the Western Burlesque Wheel manager, whereby Dinkins will have the exclusive rights to present Harry Houdini's act as it has been played in vaudeville.

Leonard Hicks, formerly connected with the Saratoga Hotel in Chicago, where he became very well known in the profession through his expertness in releasing himself from handcuffs, will travel with the Dinkins show as the exhibitor of the act.

It has not been settled upon whether Houdini's name will be employed, but the "paper" Houdini has will be used. Mr. Hicks will give the act complete, including the "milk can," Houdini's latest and big feature; also the bridge jumps and other publicity methods employed to exploit numbers of this character will be continued by Hicks.

Mr. Houdini leaves for Germany some time this month. He opens there in September, and will remain abroad for about two years. At the conclusion of his foreign engagements, Houdini will likely retire from professional life, having amassed a fortune.

He will be in receipt of an income of \$10,000 yearly for the use of his act.

NEW SHOW AND PEOPLE.

Atlantic City, Aug. 6.

Fred Irwin started rehearsing his "Majestics" Tuesday morning at Young's Pier Theatre. He has entirely new script for his burlesques and all new people. From the first rehearsals the voices seem better than his last year's chorus. Blondes prevail.

Irwin's other show starts rehearsing here next week.

A NEW FOLLY.

Chicago, Aug. 6.

When the Folly opens in August its patrons will be surprised; extensive changes are under way to make it one of the handsomest theatres in Chicago.

The building will be decorated in white enamel, interior and exterior. The stage is being underlaid with a concrete flooring. A steel netting above the stage will protect it from dust. The dressing rooms are rebuilt in brick and iron, and the passage ways to the dressing rooms tiled.

New plumbing, with running water, will fill a much needed want. The lower floor will have new seats and more exits are provided. The remodeled Folly will comply with all the requirements of the local fire laws.

PROGRAM COVER FINISHED.

The title page for the Orpheum programs has been delivered to the Circuit. It is an artistically designed cover, with the figure of an Oriental girl playing a mandolin while almost within her grasp are cuts of twelve Orpheum theatres in as many cities, with the name of the town underlining the picture.

It is attractive, and gives a patron of the Orpheum theatres an impression at a glance of the bigness of the circuit, also a view of what the other "Orpheums" look like.

The title page on all programs will be uniform, and 3,000,000 have been ordered. The program carries the union label.

"TROC'S" FUTURE DOUBTFUL.

Chicago, Aug. 6.

The Trocadero's existence next season is largely problematical. The place is now suffered to exist by virtue of a temporary injunction granted by a Federal Court, restraining the city from closing the theatre.

The Trocadero is operated in violation of the fire and building ordinances, which will be more stringent than ever next year. It is hardly considered probable that the injunction can be made permanent, so if the house opens at all, in its present shape, it will be in Class 4.

The more expeditious way of remodeling the Trocadero would be to raze it and build a new one.

CHANGE OPENING STAND.

Chicago, Aug. 6.

"Miss New York, Jr." opens at the Empire, Chicago, Sunday afternoon, Aug. 16.

The show should have taken its Wheel place at the Star, Milwaukee, but alterations upon that theatre caused the change.

A LEADING ENGLISH AGENT.

London, July 30.

Nine years ago Harry Day, at present one of the leading English agents, came to London and engaged in the theatrical business with J. H. McDermott.

Mr. Day at that time did the booking for all of Mr. McDermott's theatres, six in number.

Four years later Day established his agency business which has steadily grown in strength and popularity since. At the commencement of his own booking career, Day was sole agent for the Bedford Music Hall; also the first agent to place programs for the Empire, Islington, that



HARRY DAY.

house having been the first on what is now known as "The Gibbons Tour."

The Bedford is still booked by Day, who has in addition at present the following halls to look after: The Empire and Hippodrome, Bristol; Hippodrome, Eastbourne, Hippodrome, Sheerness, and Royal Hippodrome, Dover. There will be three more houses opening about Christmas, next, which Mr. Day will have the care of in the placing of the shows.

"Day's Variety Agency," at Effingham house, Arundel Street, London of which Mr. Day is the head, acts as the exclusive agent for Marie Lloyd, Harry Houdini, Clark and Hamilton, Queenie Leyton, Simon and Gardner, August Von Biene and Clarice Mayne. Harry Lauder, Wilkie Bard, Geo. Robey and Hetty King were also booked through Day's Agency the past season.

The Day Agency has formed a connection with the Edward S. Keller Agency in New York City. It goes into effect on August 1. After that date, each agency will book through the other for acts on either side of the ocean. (***)

AN EQUITABLE CONTRACT AS DRAWN BY THE ARTISTS

The Form of Agreement Approved By the White Rats
For Use in the Independent Booking Office.

Below is the full text of the contract approved by the White Rats as an equitable agreement between artist and manager. It will be employed exclusively by the Independent Booking Office, the agency representing the artist.

Clause Three in the contract provides for a Board of Arbitration to adjust disagreements, and is the point often pleaded for by the Rats from the managers in the past. It is commonly believed that had the managers acceded to the artists' request for an equitable contract, the recent plunge into the managerial end of vaudeville by the artist as represented by the White Rats would not have been taken.

In paragraph "b" of Clause Two occurs "distance limit barring," something

hitherto unknown in American vaudeville although customary in England. The section provides in cities of more than 75,000, the act under agreement will not perform within one mile of the theatre contracted for within six months previous to the date of the engagement. For smaller towns, a three months' time limit is set without regard to distance.

The "Sunday" question is covered by the first paragraph of the first clause in this form: "for the usual number of performances as in accordance with the law."

The contract allows of no arbitrary cancellation, and provides for changes of route, entailing additional cost of transportation, if any, upon the manager.

It is the first contract practically issued by the American artists:

MEMORANDUM OF AGREEMENT made and entered into the day of 190, by and between of the City, County and State of New York, hereinafter designated Vaudeville Performer, hereinafter designated

WITNESSETH:

That in consideration of the mutual promises and covenants herein contained, and the further consideration of one dollar, each to the other in hand paid, the receipt whereof is hereby acknowledged, it is AGREED by and between the said MANAGER and the said PERFORMER, as follows:

FIRST: (a) Said MANAGER do hereby engage and employ the exclusive service of said PERFORMER in his or their specialty or act entitled for a period of weeks, commencing said services to be rendered according to the following schedule:

CITY	WEEK OF	THEATRE

and for the usual number of performances in said respective theatres as is in accordance with the law; but said MANAGER may alter the aforesaid route for the aforesaid time of said engagement, providing said alteration does not interfere with contracts already entered into by said PERFORMER—and that said MANAGER shall pay the difference in transportation including fares and baggage that such alteration may entail; or for a period of consecutive weeks commencing day of 10 and which said MANAGER agree to pay the transportation of said PERFORMER in excess of the average of Five Dollars per person in said act or specialty per week necessitated in playing said engagement.

(b) Said MANAGER shall pay for the services of said PERFORMER a weekly salary of at the close of each week's engagement, but should said PERFORMER be absent from any of the performances for which he has contracted to appear through any fault of his own, or because of sickness or accident, said MANAGER may deduct from the said salary any amount in proportion that the number of performances lost is to the total number of performances of said week.

(c) Said MANAGER may cancel this engagement or any part thereof because of the ineptitude or the suggestive act or word of said PERFORMER in the aforesaid theatres.

(d) Said MANAGER shall not pay for any services not rendered by said PERFORMER by reason of any of the said theatres being closed through fire, by public authority or for any reason that said MANAGER is or are not responsible for.

SECOND: (a) Said PERFORMER do hereby agree to be engaged and employed by the said MANAGER and to present the act or specialty of himself and in his or their usual and customary manner for the number of performances daily, and at the theatres and cities, and at the times hereinbefore mentioned, and for such days as the same may be legally given, and for the aforesaid compensation, and in accordance with the terms herein provided.

(b) Said PERFORMER further agree that he or they will not appear or present act or specialty in any city in which he or they engaged to play by virtue of this contract within three months of the time of engagement in each city, except in cities whose population is more than seventy-five thousand and in these cities he will not appear or present his or their act or specialty within any theatres within a mile of the theatre in which the said services are to be performed by virtue of this contract for a period of six months prior to time of said engagement.

(c) Said PERFORMER agree to abide by all reasonable rules and regulations prescribed by the said MANAGER and of which the said PERFORMER received written notice for the conduct of the business of any or all theatres that said PERFORMER may play in by virtue of this contract.

(d) Said PERFORMER shall send his or their usual billing matter including photos fourteen days before the beginning of said engagement, and his failure to do so shall be a cause for said MANAGER cancelling said engagement provided said MANAGER immediately notifies said PERFORMER in writing of said cancellation.

Said PERFORMER agree to be present for rehearsals at the usual time for the holding of rehearsals at the aforesaid respective theatres.

(e) Should PERFORMER cancel said engagement or any part thereof, said PERFORMER agree to pay as liquidated damages to said MANAGER a sum equal to each week's salary of the period of said cancellation, together with such reasonable expenses as has been necessarily expended by said MANAGER in providing a substitute attraction for the aforesaid period of cancellation.

THIRD: It is mutually agreed by and between said MANAGER and said PERFORMER that should any disagreements arise between them relative to this agreement that the same shall be immediately submitted to a Board of Arbitration, composed of three members experienced in theatrical business, one to be selected by the White Rats of America, and one by said MANAGER and the two thus selected to choose the third who shall be Chairman, and said Board of Arbitration shall proceed immediately to hear the evidence and to render a decision relative to said disagreement. The decision of said Board of Arbitration shall be final in all matters submitted to it.

IN WITNESS WHEREOF, the said MANAGER and the said PERFORMER have hereto placed their signatures the day and year first above written.

Signed
Signed

Approved and published by THE WHITE RATS OF AMERICA, 1553 Broadway, New York City.

SUN CIRCUIT CONFIRMS.

Chicago, Aug. 6.

Through an announcement this week, Gus Sun has confirmed the reported affiliation entered into by him for his circuit with the United Booking Offices and Western Vaudeville Association.

The National Vaudeville Managers' Association, with headquarters at Springfield, O., which is the title of the booking concern Mr. Sun has operated his circuits under, has 125 "Family" theatres on its route sheets.

It is the largest small circuit known, and the bigness of it has caused its division into five sections with branch offices established at Pittsburgh and Cincinnati.

"The Gus Sun Booking Exchange Co.," at Springfield, O., is the present address for all communications with the Sun vaudeville enterprises.

There are several large houses booked, principally at Springfield, Richmond and Muncie, Ind., and a new house is building at Wheeling, W. Va.

"SALOME" ON 14th STREET.

"The Biggest Bunk of 1908" hit 14th Street a terrific whack this week. Huber's Museum has been advertising a "Salome" dancer for quite a time back. Vera O'core is Huber's "coocher," and she opened on Monday as the feature of the museum.

Late last week the Dewey also fell into line, and announced a "Salome" for this week as an additional attraction with the moving pictures shown here.

The Unique, the opposition picture house on East 14th Street, has been thinking over the crazy thing, and will probably throw a "Salome" into the breach any day.

The only thing perplexing 14th Street is why the motion picture manufacturers have not turned out a "Salome" dance as a view.

STILL AFTER LONG RECORDS.

Sydney, Australia, July 1.

Lon Burrows and Jack Griffiths, club-swingers, are still hacking one another's records to pieces.

Two weeks ago word came from South Africa that one Lloyd, of Cape Town, had beaten all previous records by three hours. The fact of Lloyd having his clubs affixed by wrist straps deteriorated somewhat from the merits of the performance as in Australia they use the clear swing.

Nothing daunted by the new record, Griffiths made a vigorous onslaught and annihilated it by five minutes.

At the same hall (Oxford) Percy Freeman put up a world's record for endurance piano playing. The previous time (his own) was 57 hours.

There is a great amount of genuine humor and interest attached to these performances. The hall is never empty. Members of the audience, professionals generally, are prevailed upon to enliven the hours with music, song and story.

Freeman intends trying England and America shortly.

Ira Grannon has been booked for the United season, opening at Hamilton August 31.

Cater DeHaven and Flora Parker are rehearsing for the new Cohan show at the Gaiety. An engagement at 125th Street next week had to be cancelled by reason of this.

DELAY IN LANDING BAGGAGE.

A new order in effect at the Custom Houses, ordered by the Appraisers, will delay foreign acts coming over from Europe from four to five days in the receipt of their baggage.

Formerly an artist arriving in New York could secure his belongings within one day after landing. This has led to acts making very close connections between their arrival and opening day.

This close calculation will result in much annoyance if it is continued under the present ruling. An act from Europe bound for New York should reach here now not less than seven days ahead of the opening date.

The new regulation provides that all effects must be removed from the Dock to the Public Stores and examined there. Formerly the property was passed upon when the baggage landed on the pier.

An effort was made during the week to have the order rescinded, but if this is eventually accomplished, it will not happen for some time.

WARNS TO KEEP OFF.

Chas. Forrester, manager of Jane Courthouse and Co., threatens to institute proceedings against Joseph Santley for the alleged theft of the title "Lucky Jim," which Santley is now using for a four-act melodrama.

"Lucky Jim" is the name of Forrester's act. Last September it played Cincinnati while Santley was there and the latter appropriated the title shortly afterwards. Both act and title are copyrighted by Forrester. He has served notice on Santley to relinquish the same, and in case of refusal Forrester intends carrying the matter into court.

SENDS "NOTICE" BY WIRE.

The Pat Casey Agency received this week from Syracuse a telegram from the Johnny Busch, Jr., Trio giving the entire review of the Valley Theatre performance which appear in the "Post Standard" in that city on Tuesday morning.

The telegram contained 280 words. The Casey Agency answered by mail, agreeing to accept bookings for the act.



DOROTHY KENTON.

The American Girl With the Banjo. Miss Kenton, after completing a successful engagement at the Palace Theatre, London, will leave for the Continent, where she will eventually play the White-Segregation, Berlin, and the other large theatres across the channel.

GERMAN ARTISTS' LODGE LEASE THE APOLLO THEATRE

Secures One Of the Boycotted Houses for the Month of August.

The Apollo Theatre, Dusseldorf, Germany, is being conducted this month (August) by the International Artisten Lodge of Berlin.

The Apollo is the cause through its director, Gluck, of the boycott recently announced by the I. A. L. against five German houses, which included the Apollo.

No information further than the acquiring of the house by the I. A. L. has been received, but the belief is that the I. A. L. or some of its members secured stock in the corporation operating the Apollo, and by this means, forced a lease of the house for the month.

About twenty acts make up the bill, all numbers supplied by the Lodge, of course. What the effect will be on German vaudeville has yet to develop.

MEHRTENS BOSS OF WINTERGARTEN.

London, July 30.

Authentic information says that when Charles Mehrtens, the present manager of "Das Program," the official organ of the International Artisten Lodge, leaves that post, which will occur next November, Mr. Mehrtens will become the general business manager of the Bristol and Central Hotels in Berlin; also the general manager of the Wintergarten.

It is not thought Mehrtens will displace Director Steiner, who books for the Berlin resort, although the newspaper man will be in control. It was announced some time ago Mehrtens would leave the paper.

HAS PANTOMIME SKETCH.

Al Sutherland, the agent, upon his return from Europe, offered to the vaudeville managers on this side a pantomime sketch named "La Double Eponvante," now being played by Paul Franck and Mlle. Collette in London.

It is a trifle risqué, but has proven a big drawing card in the English city, and Mr. Sutherland is offering it with the original cast. The sketch runs 22 minutes.

Other than this act, Mr. Sutherland says he saw nothing on the other side while there worth importing.

CHANGE OF MILK MAIDS.

Harry Mock superintendent of Hammerstein's, had a new milk maid on his staff commencing with Tuesday evening performance. She is Pearl Hixson of Summit Hill, Pennsylvania.

Mr. Mock says Pearl is the dandy milk getter of Broadway, having beaten the high daily record of the previous milker by four quarts on the first try. According to the Superintendent, Pearl "cleaned up" at the first attempt.

The former milk maid grew a trifle "sassy" and Harry "let her out." Excepting that she liked a "night off" every evening or so, and found it inconvenient to report at the Roof by 7:30 P. M. Mr. Mock claims she was the right girl at the milking game.

Mr. Mock disseminates for public knowledge that the term "milkmaid" is a mis-

nomer; it should be "demonstrator." Harry says a girl merely demonstrates on the Roof how to obtain milk from a cow; she does not "milk" the cow. Mr. Mock is strong for "demonstrator."

PICTURES CONTINUOUS IN JERSEY.

Elizabeth, N. J., Aug. 6.

The moving picture exhibition which has been the feature of Proctor's in this city for the past few months will continue as the permanent attraction there, it is understood.

The house previously played vaudeville. It was thought that this possibly would be the policy once more next season, but information contradicts this impression.

KELLER AGENCY MOVING.

Next Saturday (August 15) the Edward S. Keller Vaudeville Agency will remove from its present offices at 39th Street and Broadway to the St. James Building. The Agency has grown considerably in the past few months, Mr. Keller having added a number of large acts to his bookings, besides having a production department in which C. L. Waterbury, secretary of the corporation is interested.

Mr. Waterbury has about ready for presentation a number with eight chorus girls, four show girls and two principals, man and woman. The man will be Wynn of the original team of Wynn and Lewis.

All vaudeville acts to be produced by Jack Norworth during the next three years will also be placed by the Keller office, inclusive of whatever vaudeville time Mr. Norworth or Norah Bayes (Mrs. Norworth) may accept in that period.

BERT LEVY, SKETCH AUTHOR.

Chicago, Aug. 6.

Mae Elwood, who is playing with James Devlin in "The Girl From Yonkers," will head her own company in the fall in a playlet written for her by Bert Levy, the artist-lecturer. The title is "The Ideal and the Real," and the story involves contemporaneous stage life in New York.

The act is being booked by the Western Vaudeville Association and the United.

Mr. Devlin will continue in "The Girl From Yonkers." Both acts will be booked in conjunction.

"MERRY WIDOW" AT BEACH.

For the week of Aug. 17, "Die Lustige Witwe" which played last week at Pleasure Bay near Long Branch, may appear at the Brighton Beach Music Hall if Manager Dave Robinson successfully closes terms with the German "Merry Widow" company.

There will be vaudeville also as a portion of the entertainment.

The show which has been holding forth in Pleasure Bay for several weeks, has closed there. It re-opens Sept. 22 in the Orpheum on the lower East Side, where it was originally produced.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, July 30.

Tom Nawn goes on at the Alhambra next Monday. He has been looking over the town.

Robert Stedel, the German comedian, will be held over at the Alhambra until August 15, owing to his big success.

At the Empire, the picture machine reproduced the "Marathon" race, from the Olympic games. Hayes, the American and winner, watched closely the first time it was shown.

Donovan and Arnold open at the Brixton Empire, August 3. Where you see one you see the other. It's better than a show to hear some of the stuff "Jim" pulls about the English.

Simon and Gardner headed the bill at the Oxford last week. The management states it is the first time the Oxford show has been topped by a Yankee act in the past seven years.

Dave Montgomery sails August 8, and will join "The Red Mill" at Montreal where that show commences the season. Fred Stone, Dave's partner, has been spending his vacation at Denver, his home.

Billy Gould will catch the "Philadelphia" on August 15. Joe Coyne, who has been a terrific hit in the London "Merry Widow" show, leaves for New York the same day. Coyne will next be seen upon Broadway in "Malask."

Hawthorne and Burt played Liverpool last week. They are on the Moss-Stoll Tour. The team says the English people didn't get their patter very quickly, so they chopped that down, but couldn't have enough of the eccentric dancing in the act.

Redford and Winchester, who are certainly tearing up things at the Palace, have been engaged for a six weeks' return there next year. You have got to travel pretty fast at the Palace these days to catch the Judge's eyes. Maud Allan has everything in the house smothered by her name alone. Walter C. Kelly broke through the mist also.

Dorando, the Italian runner and hero of the Olympic games through his pluck, appeared in the halls last Monday under the management of Harry Day. Moving pictures were shown of the race in which Dorando made his gigantic effort, and the Italian boy showed for a few moments only at the conclusion in his racing costume, thanking the audience for England's fair play as concerning him.

Milt Wood has moved over to the Tivoli from the Oxford. They are all talking over here about Wood's dancing. You know him, the big fellow who makes you forget his height and weight while stepping. Arguments galore are on all the time over here whether Wood or Johnnie Ford should have the decision. All agree Milt Wood is the best since Johnnie was

over. It is admitted that Ford wins out for style and showiness, but for the real dancing, it is handed to Wood. The Americans sit around and listen. They have heard the same stuff gone over before when home, about Ford, Wood and Pat Rooney. Wood is booked for 22 weeks next season on this side.

The White Rats had a second "scamper" at the Province last Friday night. It was the day of the big "Marathon" race. The American runner, Hayes, had won the event and a celebration followed with the American flag always in sight. Big Chief Niblo was in the chair. Lots of music and speeches. Walter Kelly handed out his usual nice one; also Billy Gould and Max Ritter. Three-thirty when it broke up. The Big Chief has introduced that "speech-interruption" thing over here at the gatherings, and it goes great. Someone with an edge will be called upon to talk. As he remarks, "Gentleman," Niblo says, "now, as we have been so pleasantly entertained by Mr. So-and-So, we will call upon Smith," and if the victim doesn't fall, it will be handed to him a dozen times during the evening. The "scampers" are fine so far away from "Churchill's." It seems like home.

RITCHIE IN "AROUND THE CLOCK."

The "Around the Clock" company for this season will include Billie Ritchie, Dick McAllister, Mlle. Ani, Musketeer Four, Ricadonna's "Dancing Dolls," Winifred Francis, Nina Vernon and Charles Emerald.

The "Dolls" and Emerald arrived from England the latter part of this week. The show opens in Brooklyn August 31.

TURF BENEFIT AT HIP.

The big annual benefit for the Metropolitan Turf Association Benevolent Fund will occur at the New York Hippodrome on Sept. 20.

From fifteen to twenty of the best known numbers in vaudeville will be engaged by Paul Durand, of H. H. Feiber's office, who has the booking as usual.

The present is a propitious time for the "bookies" to have the affair, and a large sale is confidently expected.

MAY BOLEY A FAVORITE.

San Francisco, Aug. 6.

May Boley, who came out here with Julius Steger to play "It Happened in Nordland" at the Princess, has become such a great favorite in the city it is doubtful if she will leave the West for some time.

In any event Miss Boley has determined to forewear vaudeville for awhile anyway, and remain in musical comedy. Her success here in "The Chaperones" was terrific.

John DeLoris states he has let his "Three Chevaliers" to Oscar Hammerstein on royalty. Mr. Hammerstein secured the act to do with as he wishes, says De Loris, who believes "The Three Chevaliers" will yet be the title of a grand opera.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Cadillac, Mich., Aug. 1.

Editor VARIETY:

I wish you would publish this letter for the benefit of vaudeville people who are in the theatrical profession to make a living.

There is a small town in Illinois where a "manager" by the name of Happy D. Hill runs a park called "Grace." The name of the town is Morris.

After filling you with alluring promises and exaggerating the amount of business done, he gets you down there on percentage. Hill uses one free act and they get 50 per cent. of the gate receipts. Then in the "air dome" (a joke) he uses one double and two singles. They get 70 per cent. of the air dome theatre door receipts.

Here is a list showing the business on the week:

Gate receipts, Monday, \$120; Tuesday, \$150; Wednesday, \$17.00; Thursday, no show; Friday, \$15.15; Saturday, \$13.00; total, \$47.85.

Air Dome, Monday, no show; Tuesday, no show; Wednesday, \$6.60; Thursday, no show; Friday, \$8.20; Saturday, \$9.20; total, \$24.

The gate receipts were divided among the Four Dentons—\$5.98 each, one week. Airdome receipts divided between Larrievie and Lee, Bert Turner and Chas. Nye—\$4.20 each, one week.

Kindly warn the profession so that they will know what to expect should they go there.

*Larrievie and Lee,
The Four Dentons,
Bert Turner,
Chas. Nye.*

Hippodrome, Brighton (Eng.), July 21.

Editor VARIETY:

In VARIETY, July 11, there was a paragraph stating I had been secured by A. E. Johnson of the Casey Agency to go to America, and that I was willing to adopt the name "Lloyd" for American purposes; also, that I have been several times reported under contract to Percy G. Williams.

Will you kindly allow me to make the following corrections:

1. I have not been secured by A. E. Johnson of the Casey Agency to appear in America.

2. Although proud of being a member of the Lloyd family, and a sister of Marie, Alice and Rosie, I am not "willing to adopt the name of Lloyd for an American appearance," as I prefer to show under my own name, Daisy Wood, under which I have worked in England.

3. I am not aware of having been under contract to Percy G. Williams.

Daisy Wood.

(Since Miss Wood wrote the above, it has been announced she has signed by William Morris.)

New York City, Aug. 4.

Editor VARIETY:

In regard to the two letters published in VARIETY, one by Mr. Campbell, the other by Bert Dell. I would like to correct both. First, Mr. Campbell (my brother), the opening of his act was originated by the Campbell Bros., not the Tennis

Trio, also the setting they are using at present.

The act they are doing I put together with the help of Will Campbell.

Mr. Dell also errs in his letter. The Campbell Bros. did not follow the Gillen Bros. in a single house out West, and furthermore, never heard of them in any town we ever played, until we met Ed Gillen. We used the light effects around New York in 1900, before we went West; also used them in Europe previous to that.

If Mr. Dell will refresh his memory he will remember that the act he did with Ed Gillen and later with the Three Gillens had an entirely different opening from the one he is using at present.

*George Campbell,
Campbell and Brady.*

New York, Aug. 5.

Editor VARIETY:

In issue of Aug. 1 you publish a note pertaining to the Astrella Sisters, stating "The young man with the act in Cuba was left there when the four weeks' engagement was concluded."

We wish to contradict that and state that after the gentleman's first performance, two weeks' full salary was paid him and his transportation to New York City from Havana was also furnished. He returned to New York.

Astrella Sisters.

Atlanta, Ga., Aug. 2.

Editor VARIETY:

July 20, we opened at Brantley & Gray's Theatorium, Charleston, S. C., for a week's engagement. The date was booked by telephone and an understanding reached whereby we were to give a certain number of performances each day.

On the evening of July 22, after we had completed the agreed number of performances, the manager (Gray) came back on the stage and arbitrarily ordered us to, discontinue washing up as we would be obliged to give another performance.

This we refused to do without extra compensation, and were then informed if we did not he would cancel us. We told him that the extra show would not be given. He canceled us.

There was no other trouble of any description. Our act went so strong that when an opposition house learned of the incident, they sent for us and we finished the week there.

We wish to warn artists against Brantley & Gray. We have been informed they have treated others similarly.

Denicke and Barter.

"MERRY WIDOW" "SHINE" MUSIC.

Cleveland, Aug. 6.

"Can that stuff; it's shine music," said Park Secretary Tom Moore to the band conductor as he drew a line through the program listing of the "Merry Widow" waltz.

"Give 'em real music," said Secretary Moore, and now the New York music publishers are reported to be sending brigades to tell Moore the position he occupies among musical critics.

A medley of "rag" songs will be the headliner at the park concerts next Sun-

A BATTLE OF FANS.

In the offices of Percy G. Williams at the St. James building there is an electric fan for air cooling purposes which Katheryn MacDonald, the statuesque secretary of the vaudeville magnate, will wager can revolve more times in a minute than any other electrically conducted cooling fan in the world of the same size and weight.

Foregoing her lunch on Wednesday, Miss MacDonald remained in the office counting the revolutions of Mr. Williams' fan. From 12:31 until 12:32 the blades of the fan passed a given spot marked off by Miss MacDonald on the safety rim 781 times. Various other records made by the young woman at different intervals of time, never over a minute, registered 783, 767, 771 and 693.

Miss MacDonald explains the "693" by saying that she looked up for a second to say "Howdy," losing several whirls by the operation.

Money, pictures of a "Salome" dancer, "sheath" gowns or promises will be wagered by Miss MacDonald, her fan against any fan.

BIG CAPACITY FOR NEW CASTLE.

Chicago, Aug. 6.

The New Castle (Pa.) Amusement Company has been organized, to convert the Coliseum skating rink into a vaudeville theatre, with a seating capacity of 1,800 to 2,000. The bill will be changed tri-weekly.

NEW BEDFORD OPENS EARLY.

Hathaway's, New Bedford, Mass., opens Aug. 17 for its regular vaudeville season, taking the lead of all the New England houses booked through the United.

A disappointing stock company engagement at Hathaway's is the cause. The Hathaway theatres in Brockton and Lowell commence Aug. 31, while the other smaller houses in the Down East section start Sept. 7.

David Davant, of Maskellyn & Davant, the English producers of illusions and magical acts, left for London last Saturday, having crossed for the sea voyage and remaining in New York but five days.

NOTES

W. S. Harvey, the juggler, opened on the Orpheum Circuit at Salt Lake City on Aug. 2 for a trip of fifteen weeks.

Lalla Selbini is playing the Follies Marigny, Paris, this month. During July Lalla became quite the rage at Steiner's English Garden, Vienna.

Frank Richards and Louise Montrose have a sketch written by William N. Famous, which they will present shortly. It will be booked by Reich & Plunkett.

The Deonzo Brothers opened at the Circus Schuman, Frankfort, Germany, August 1, and the Marinelli office received a cable stating a decided hit had been scored by the act.

"Birdland," a new Jesse L. Lasky production, will present itself at the Maryland, Baltimore, Sept. 28, for the first time. The company will be composed of eight persons, all principals.

Emerson and Baldwin have been booked ahead for three years since opening at Sheffield, England, recently. Conalla and Eddie, who were on the same bill, have a year's contract on the other side. Both acts placed by Al Sutherland.

Carrie Swain ("Cad, the Tom Boy") will offer a straight singing act in "one" for her American tour in vaudeville, to be booked by Al Sutherland. Last Monday Miss Swain opened at the Coliseum, London. She will appear here on Sept. 7.

Edgar Allen will play "Fortune Hunters' Mis -Fortune" in vaudeville instead of "The Angry Lady From Boston." Mr. Allen's latest title sounds like a moving picture description, but it's a real sketch by a prominent author.

The Kistens-Mariettas, a foreign acrobatic act, brought over here to play summer park time which did not materialize, have been placed by the Marinelli office as one of the opening circus acts at the New York Hippodrome, August 20, and will remain there twelve weeks.



HILL AND WHITTAKER'S SUMMER HOME.

The above picture is a rear view of WILBUR HILL and MILETTTE WHITTAKER (Hill and Whittaker) shooting lodge at Newton Abbott, Devonshire Hills, England. An old Colonial style of mansion is situated in the centre of a park, and is preserved. An old Colonial style of mansion is situated in the centre of a park, and is preserved. In the picture from the left are: MISS WHITTAKER (Mrs. Hill), JOE HAYMAN (Hayman and Franklin), and JENIE JACOBS. The snapshot was caught by Alfred F. (Mrs. Hayman). The original is unusually clear and well taken for photos of this description.

AMALGAMATION OF PICTURE BUSINESS FALLS THROUGH

Plans Laid For the Systematizing Abandoned.

Unknown even to some of the leading moving picture men plans have been laid the past four or five months for the corral of the moving picture business.

The scheme suggested by Mark A. Luescher and promoted by L. Lawrence Weber had received the sanction of W. E. Gilmore, then president of the Edison Co. It has been practically abandoned through the retirement of Mr. Gilmore from the Edison forces.

Several conferences were held between the parties in interest, Mr. Weber's outline of the amalgamation having been extensive in its scope, and included the elimination of what were considered superfluous "store" shows in every city or hamlet; also the restriction of legitimate or variety theatres against installing a short season of "pictures" which might affect the recognized local house or houses.

The Weber-Gilmore plan had been thoughtfully mapped out and received approval before the date of the Buffalo convention of the Film Service Association. The resultant disagreement in the moving picture field caused by that conclave, and through which The American Mutoscope and Biograph Co., became the "independent end of the business, caused a complication interfering with the contemplated combination, but the working out of the details continued until Gilmore resigned, when the promoters, it is understood, concluded the feasibility of pushing the combination to a successful issue at present was doomed.

The project had the support of another influential person connected with the Edison Company. The details which cannot be learned are reported to have been comprehensive for the control and the safeguarding of the exhibitors, renters and manufacturers in the future through a strict supervision.

A central headquarters would have operated the country, divided into districts. With the output under one hand, it was claimed every department of the picture business could be made profitable. A large income was intended to be received through newcomers into the exhibitors' division being required to pay an entrance fee or license before opening for business.

It is not at all certain the scheme has been "killed," but it is safe in venturing that it will lay dormant for awhile at least.

MOVING PICTURES OF SURGERY.

London, July 30.

By October, when the lecture courses in the medical colleges open, it is expected the professors will have moving pictures of the various surgical operations dilated upon to illustrate their remarks.

Experimenting has proven pictures may be taken of operations without interfering with the surgeons, and the reproduction afterwards at a much slower speed gives the student an optical picture in reality following the discourse by his professor.

The developing of these series will be attended to by a special staff. Three hos-

pitals have already completed arrangements.

The more dangerous and complicated operations will be sought for the views. The films will be preserved, and future generations of budding doctors will have the methods of present day surgery to assist in lecture-room analyses.

"THE FAIR" RE-OPENS.

Nothing daunted by the influx of moving pictures into 14th Street, East. "The Fair," owned by one Goldberg, and managed by one Samuels, reopened last Monday as a "five cent" house.

"The Fair" closed earlier in the season after the Dewey and Pastor's were added to the Unique and Union Square as picture houses, all on one block, but with alterations and repairs, "The Fair" returns to the field, with at least the distinction of being the only "five cent" place on the block.

J. W. SMITH JOINS PAUL.

London, July 30.

J. W. Smith, formerly with the Warwick Trading Company, has accepted the position of general manager of Rob't. W. Paul's Kinematograph business. Before connecting himself with the Warwick Co., Mr. Smith was with Paul for six years, and is very well known throughout the trade.

2,000 DAILY FOR EXPENSES.

With the \$60,000 rent William Fox saddled upon himself when he leased the Dewey for a picture house, it is necessary, according to the experts, for the Dewey to play to 2,000 people daily, at least, in order that the fixed expenses may be paid. In addition to the rent, \$15,000 is added for the running charges.

Seventy-five thousand dollars yearly for a picture place has caused more than one exclamation of surprise since the rental figures became known.

Moving picture men though profess no surprise that such a rent should be paid, pointing to the Unique on the same street as an illustration of what may be accomplished when the motion pictures are on exhibition.

Twenty-eight thousand dollars is the rental for the Unique, which has a capacity of but 512 on the orchestra floor, with a total capacity (crowded) of about 650. This is around one-third the total capacity of the Dewey.

Further up the street, the "Vaudeville," a one-penny-in-the-slot store pays \$30,000 for the premises, and the reported rent of the Manhattan at 33d Street and Broadway is \$2,500 monthly. The Gotham uptown is the second of the Sullivan & Kraus theatres taken over by Mr. Fox, and the \$40,000 yearly paid there for the moving picture abode must be taken in at the door.

The Dewey and Gotham, with a ten cent scale, are looked upon as profitable ventures, while with an admission running from fifty cents to a dollar, either house would be considered a certain loss for burlesque or vaudeville.

SWANSON DISCLAIMS LEADERSHIP.

Chicago, Aug. 6.

William H. Swanson, the film renter of this city, disclaims the leadership of the malcontents in the recent convention of the Film Service Association held in New York City.

In the account of that meeting reported by VARIETY, Mr. Swanson was credited as the head of the "Chicago clique," but this seems to be a position not desired by Mr. Swanson, and his denial is borne out by persons connected with the Association in a position to know the intimate internal workings of it.

Before the meeting convened, Mr. Swanson wrote a letter to all members of the Association in which he clearly set forth his views, and they were not at all of a revolutionary nature.

On this point Mr. Swanson says: "I have not been and never intend to be a leader of any revolutionary, radical or 'stand-pat' wing of the Association. All my actions have been given due and conservative consideration, and I, under no circumstances, advocate the dissolution of the Association."

"I was, however, and am still, very much opposed to manufacturers furnishing advance notices to exhibitors which have no effect other than to raise trouble for film exchanges, as it is obvious no film exchange can afford to purchase beyond its stated limit."

LATEST F. S. A. LIST.

Bulletin No. 20 issued by the Film Service Association under date of August 1, gives the full membership of the association up to that time.

It lists 79 distinct exchanges controlling 119 memberships in the F. S. A. The Chicago Film Exchange and Carl Laemmle each hold seven; William H. Swanson & Co., 6; O. T. Crawford Film Exchange Co., 5; Pittsburg Calcium & Light Co., 5; Harry Davis, 3; Lubin Film Service, 3, and Miles Bros., 3.

FIGHT SETTLEMENT EXPECTED.

It seems to be the general impression among the leaders in the motion picture business that a settlement of the fight now on is but a question of days, weeks or months.

No one will admit that any negotiations are pending for an armistice or conjunction, but the conviction appears, based upon business principles, that the consolidation of the picture interests can not long be delayed.

It might also be judged from conversations with men on both sides of the fence that a settlement proposition would not have an unpleasant ring just at present.

ITALY'S POET ENGAGED?

A cable carried in one of the dailies this week, and dated from Rome, had it that Gabriele d'Annunzio, Italy's nationally accepted poet, has adopted the idea of turning out prose or librettos for moving picture views to be guided by.

In the cable d'Annunzio says the motion picture has a great future as an educator of the masses, and through it he will reach a far greater public than is possible by having his writings confined to book covers.

IMPROVEMENT EXPECTED.

H. N. Marvin, vice-president of the American Mutoscope and Biograph Co., the "independent" swivel of the moving picture field, said this week he looked for an all around improvement of moving picture conditions next season.

"The Summer," Mr. Marvin remarked, "has been exceptionally satisfactory to us, notwithstanding the common complaint of poor business in the theatrical and outdoor entertainments."

"We have made a rather heavy and continuous gain of houses to our side, which has held our business up beyond expectation. This June exceeded June of '07 in gross volume," continued Mr. Marvin, "and that is really an extraordinary showing under the circumstances."

Asked if by an "all around improvement in conditions," Mr. Marvin referred to the existing strife between the picture factions, the vice-president would not commit himself. "I mean the picture business," said he. "It is going onward, and improving itself. In my opinion, the tendency toward sensationalism in the subjects is but temporary, and the reaction will set in towards the purely dramatic views, with plays of recognized merit, or based on scenarios furnished by authors of repute."

"It seems to me it is but a question of a short time that with the advancement of the picture development, there will be engaged the best writers obtainable to produce subjects of a legitimate dramatic value for the projecting machines. The Biograph Co. is now in negotiation with several recognized playwrights with this in view."

Mr. Marvin has a positive opinion upon the dramatic end of moving pictures, and expressed himself firmly on the admission question, including his idea of the "talking" picture as applied to the dramatic play on the sheet:

"Moving pictures attract a varied patronage," said he. "The 'talking' picture is one of the heights which the enterprise will reach in its upward growth, and this will attract a new clientele, and an intelligent one, capable of supporting a house for which an adequate charge of admission is made in proportion to the cost of the production."

"By 'talking' pictures, I mean the cast which will be required to properly set forth a dramatic play of strong interest on the picture stage. There will no difficulty in procuring a competent cast, and I expect to shortly see this one of the most enjoyable features."

"The better patronage at a higher price of admission will not affect the smaller houses. There will be room for both and I think the field will be divided among those who prefer the wholly artistic presentation without regard to the box office price, and those who look upon the moving pictures as their sole amusement at present. Of course, in pictures as in everything else there is going to be a survival of the fittest throughout the country, both in the subjects and houses," concluded Mr. Marvin.

PICTURES ON SOUTH SIDE.

Chicago, Aug. 6.

A new elaborate moving picture theatre is in course of construction at Cottage Grove Avenue and Thirty-ninth Street. It will be known as the Lyceum.

Many moving picture houses are being built on the South Side.

GIRGUS NEWS.

"A Prodigal Parson."

20 Minutes.
Chicago.

The ruin and regeneration of the parson and his wife are the theme of this Eassey film. At the outset they are a loving couple, but two conniving villains butt in, with a flattering blackmail proposition, and husband and wife are separated. The two villains fight over the "swag," and one kills the other. The parson is blamed. Hounded by the law, he sinks to a common drunkard's level. His wife becomes a concert hall singer. At this juncture the surviving villain turns up, accuses the parson of the murder, but the concert hall singer—nee wife—fails to back him up. He attempts suicide, but his blind child, searching for mother, prevents it. Reformation sets in, the couple are reunited, the villains get theirs, and all ends well. The plot is a familiar one; the execution is excellent.

Frank Wiesberg.

"The Road to Ruin."

20 Minutes.
Chicago.

Norene Black, a beautiful English girl, marries an Australian prospector; quartz is scarce in the Antipodes so the wife leaves her miner husband and flees to England, where she bigamizes with a wealthy widower (with one son). The wronged husband turns up as the son's guest; he makes a "date" with his ex-wife for 3:30 at the old well; she pushes him in and leaves him for dead. The deed is witnessed by a drunken inn-keeper who immediately gives up bartending and turns blackmailer, which pays better. The now thoroughly callous adventuress commits incendiaryism in an effort to rid herself of the ex-liquor manipulator. He is rescued; the first husband (who wasn't killed by his fall in the well after all) returns. Nemesis overtakes Norene, and before the officer can slip the bracelets on her she drops dead. "The Road to Ruin" is from Selig.

Frank Wiesberg.

"Fishing Boats on the Ocean."

Unique.

One is enabled to secure a fair idea of a fishing boat excursion into the deep sea from "Fishing Boats on the Ocean," but more detail would have been appreciated. Photographically the series is excellent, but it is cut up into small bits, with the most uninteresting parts lengthened out. The difficulty of taking the picture on the water, as the camera was probably located on the same boat, may have had much to do with the short ocean scenes. Sime.

"The Chauffeur's Dream."

Unique.

"The Chauffeur's Dream" must be a French picture from the subject matter, a wild ride by a chauffeur and his wife in an automobile, reproduced as dreamed by him. The machine rides up and down mountains; into a volcano and other fakey places, and the fakiness of the picture harms the insignificant merit the series has. It was hardly worth while.

Sime.

"The Tricky Twins."

"The Tricky Twins" seem to be a sort of "bad boy" series, though the opening is so indistinct in its scheme one has considerable difficulty to ascertain what the picture is about. This also spoils the comedy of which there is not an overabundance with any laughable value.

"BILL'S" N. Y. OFFICE CLOSED.

On Aug. 1, the New York office of Buffalo Bill's Wild West ended its New York run of some years. Just now there is no New York headquarters.

Col. Louis E. Cooke left for Chicago a few weeks ago and will from that city direct the eastern end while the show is touring the west.

Jeff Callan, who has been in charge of the New York address before the "Bill" show made 24 East 22d Street the local office, has gone to Lewiston, Me., where Jeff will take charge of a moving picture house.

The Ringlings upon acquiring the Barnum-Bailey show gave up their portion of the suite shortly after the "Big Show" concluded its Madison Square engagement in the Spring.

The first time in many years there is no circus office in New York City—and there's no Jeff. The last is the greater regret since Mr. Callan became very popular with those fortunate enough to meet him.

SOME CIRCUS TRAINS.

Washington, Aug. 6.

According to the circus movements filed with the Inter-State Commerce Commission, the Ringling Bros. carry 79 cars; Gentry Bros.' Famous Shows, 9 cars; Campbell Bros., 26 cars; Great Cosmopolitan Circus, 11 flat, 2 box and 5 coaches; Great Parker Shows, 24 cars; Cole Bros., 22 cars; Gollmar Bros. Shows, 32 cars; Sun Bros.' World Progressive Railroad Shows, 9 cars.

CONTINUOUS TRANSPORTATION RATE.

Chicago, Aug. 6.

The Yankee Robinson Shows will pay \$150 for every "jump" from Sturges, S. D., on August 11 until the circus reaches Eagle Grove on September 11. In all there will be 27 movements for the train at the fixed price of \$150. Two hundred dollars is the cost of transportation on August 10 from Rapid City to Belle Fourche, S. D.

The Ringling Bros.' shows of 79 cars have contracted to pay the C. B. & Q. \$3,600 for transportation for six days from August 20 to September 4, the circus not using that road during the entire time between those dates.

TAKE "3" CAR OFF.

To-day the "No. 3" car of the Buffalo Bill outfit will be taken off the advance of the show, the far western territory the Wild West is to travel not calling for over two advertising crews ahead.

The Jackson Family, now with Ringling Brothers, have added a triple boomerang novelty to their bicycle act. After closing with the circus they will play United vaudeville time, and in 1911 have 40 weeks over the Moss-Scoll Tour in England.

The Aherns have closed with the Sells-Floto Shows. They are booked to open at "Coney Island," Cincinnati, August 17.

CURZON SISTER ALL RIGHT.

London, July 31.

Allen Curzon, who was injured by a fall at the Manchester Hippodrome, is well again, having suffered mostly by fortunately falling upon her hand and arm, injuring herself severely, although breaking no bones.

It is the first accident which has happened to the aerial teeth revolving act in the past two years and a half. Jos. W. Curzon's wife, Pearl, the other sister, saved herself by thoughtfully grabbing the rope and holding on. Allen fell into the orchestra pit.

Mr. Curzon says the accident was caused through the girls being obliged to give three shows daily on the matinee days of the week, he having contracted to play twice only nightly, not knowing of the matinees. Rather than disappoint the audience on Tuesday, the act went on at the matinee, the fall occurring at the third show. The answer to Curzon's wire excusing the act from all matinees arrived just after Allen's fall.

BERGER HAS BIG TENT.

Atlantic City, Aug. 6.

J. S. Berger has arrived here in advance of the Berger Amusement Co., which has purchased the complete outfit of the defunct Coney Island Hippodrome Co.

He has bought their big top and has consolidated his various carnival companies under the name of the Berger Hippodrome Circus, which will travel through the Middle West this summer and fall, giving performances from four days to a week for the benefit of the police and fire departments, opening here August 26 at the "Shoot-the-chutes" Park for the benefit of the local police, continuing four days.

Mr. Berger claims that he has the largest tent in existence and has engaged a number of star circus acts for his show. "Punch" Wheeler will go eight days ahead of it.

LION BALLOONIST.

Boston, Aug. 3.

Last Sunday at Paragon Park, Bonetti, a balloonist, when making his daily ascension, took up with him in the aerial car a lion.

At a considerable height Bonetti placed the lion on a parachute and the animal dropped swiftly and safely to terra firma.

SUSPENDED FOR 30 MINUTES.

At "Dreamland," Coney Island, on Wednesday, "The Flying Howard" (Billy) in making his "Slide for Life" on a wire by holding on with his teeth from the top of the "Dreamland" tower to the "Shoot the Chutes" in a heavy wind storm, was suspended in the air for half an hour through the wire slackening up.

He was whirled around by the wind, and what looked like sure death was avoided through Howard finally dropping into a life net someone luckily thought of. Five thousand people remained beneath him in a driving rain awaiting the outcome. Mrs. Howard, who was present among the spectators, fainted the moment Howard became "stuck," and did not recover consciousness until the danger had been passed.

"POST" SLAPS RINGLINGS.

Denver, Aug. 6.

Barnum and Bailey's Circus has come and gone, out of Colorado, but it had wet weather coming in, playing late performances, missing parades and other inconveniences besides standing the pounding given the show by the Denver "Post," the Otto Floto paper, which stands for the Sells-Floto outfit, first, last and in between.

While the "Big Show" played here the "Post" went after it hard. In a front page display over the title line, the "Post" on the Sunday previous to the Barnum-Bailey aggregation reaching here, said:

"Barnum and Bailey's Circus enters Colorado. This is a non-union, trust, Ringling enterprise. They boast of the largest tent in the world—550 feet long—which means if you buy a 50-cent seat ticket, you are seated at one end and see nothing, but for 50 cents extra you can get a better seat, hence \$1 is your outlay.

"They say the folks out west are so easy, why not have a tent large enough to take them all in? In their greed they acknowledge no rights to anybody. For instance, the Buffalo Bill shows come here in August. Do they dare to announce their coming till Ringling is through? Nay, nay—the cruel cunning of Ringling would cause them trouble and expense.

"Having a big show and not caring to quarrel with Ringling until people wake up is the cause. This is printed so you may know the rumbling of the Ringling circus trust juggernaut is heard in the land. Let all the people take heed."

WILD WEST ON PALISADES.

Frank A. Robbins' "Nebraska Bill's Wild West" is an additional feature at the New Palisades Amusement Park across the Hudson River.

A band of cowboys and girls, with a number of Indians are in the Wild West aggregation, which opened last Saturday.

FIRST TIME UNDER CANVAS.

Chicago, Aug. 6.

Ringling Brothers showed under canvas in Chicago for the first time, on August 1 and 2, at Diversey Boulevard and Southport Avenue.

This makes their second appearance here this season, the circus appearing for a week at the Coliseum last April. Both matinees were well attended, while the night performances played to capacity. The show is as big as ever.

The Patty Brothers scored—one of them walking down stairs on his head unsupported. The Jackson Family, with their bicycle act, went big. The Three Duttons, a high cart riding novelty, made a splendid appearance. Prof. Buckley's dog troupe was a hit. The Weavers did an aerial revolving act with their teeth, similar to others, and the latter have the call. The Great Clarkonians trapeze act went big, a triple turn in mid-air catching the crowd's fancy.

Other acts featured were the Jonson, Sonder and Keene elephantine troupes; the Marnello-Marnitz Troupe of up-side-down bell ringers, a European importation; Les Bastiens, an acrobatic-equestrian turn; and Schica Hichi and Alright, Japanese jugglers and acrobats.

James Dutton and Company, the high cart riding act, have been offered vaudeville time at the conclusion of their season with Ringling Brothers.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

"Colonial Days," Fifth Avenue.
Claus and Radcliff, Hammerstein's.
Ames and Corbett, Henderson's.
Rex Comedy Circus, Henderson's.
Spissel, Young Bros. and Co., Henderson's.

Prampkin Musical Four, (New Act), Henderson's.

Milani Troupe, Henderson's.

Eva Tanguay.

"Salome" Dance.

10 Mins.; Full Stage (Special Set).

Alhambra.

"Eva Tanguay's 'Salome' is just Tanguayesque," remarked Percy G. Williams at the Alhambra when Miss Tanguay appeared for the second public performance of the Biblical dance. Mr. Williams' short comment contains a volume of information to anyone familiar with Miss Tanguay and her methods upon the stage. There is one big mark to Miss Tanguay's credit in the presentation of this dance, an unexpected departure for her. She has made no bones about her conception of the "Salome." Her "Salome" is the setting and herself. Mr. Williams has gone the other managers one better in the scenic effects, having a couple more pillars and a few more lights burning. The stage looks pretty as Miss Tanguay appears at the head of a flight of stairs. She gets down to business at once. Before her appearance four minutes are "stalled" along for the entrance. A portion of this time the audience is allowed to read a synopsis of the dance, thrown upon the moving picture sheet. What it says is immaterial since, perhaps, Miss Tanguay hasn't read it herself. She does more "dancing" than all the other "Salomers" bunched, and intermingled is dialogue and some dramatics. Miss Tanguay's recitation or whatever it was, came as a shock almost, she being the first to acknowledge "Salome" had the power of speech. After talking, Miss Tanguay had a couple of moments of emotionalism, sobbing and wringing her hands, but Eva always has had a smiling countenance, and while as pure acting, this portion may be liked, some could not be quite sure whether Miss Tanguay was simulating crying or simply laughing. St. John, The Baptist, had his head on the stage, not like the other "heads" with a flimsy make-up, but this was the real thing, and it liked Eva's dancing, for when she uncovered it, the head turned around to look her over. This was too much for "Salome," and she dropped to the floor, but evidently misjudged the spot she should fall upon or thought herself outside the range of the "spot-light" for Eva gave a sudden twist to her body, taking a fresh hold on the flooring. The audience thought it was part of the dance. As to costuming, Miss Tanguay did not meet expectations, although there's no one with anything on Eva in the undraped scheme. But there is one thing Miss Tanguay has on every "Salome" dancer who has so far appeared. She can go on playing her "Salome" after the others will have been forgotten, for aside from its freshness and originality, Eva Tanguay's "Salome" might become an excellent vaudeville act.

Time.

Pertina.

Toe Dancer.

7 Mins. Full Set Stage.

125th Street.

Should an aerial casting act be given in a parlor set? Should a manager with a feature in his bill open the show with it? Both questions might be submitted to the management of the 125th Street Theatre. With one of the best toe dancers New York has ever seen on the program this week, Pertina, appearing in the city for the first time, is opening the show, and dancing in a woodland scene. Pertina is billed as "The Queen of all Toe Dancers." It is not good billing for it promises too much, but Pertina for execution, grace and prettiness of toe dancing may be compared with any. One would never expect to find a toe dancer like her in vaudeville. Vaudeville doesn't understand toe dancing unless the dancer comes into it with a reputation. But the 125th Street audience on Monday evening, with less than 150 people in the orchestra, could not fail to appreciate Pertina—opening the show, with all that implies. Pertina is on all her toes nearly the entire time upon the stage. When on her soles she is doing trick work, being an exceptional contortionist and high kicker, at one time continuously tapping two tambourines, one in either hand, with alternate kicks with both feet, forward and backward. Her fancy steps in dancing take hold at once. One reminds you of a high school act by a thoroughbred, and there's nothing she does that is not done well, showing an extensive training. Pertina might have a change of costume handy during her time on the stage, though this is not the custom of Continental Europe where the dancer came from, and a lighter dress with tights underneath for the final dancing would improve. As far as the contortional feats are concerned, they might well be eliminated, for Pertina is too much the elegant toe dancer to bother with it.

Time.

Orthman Trio.

Comedy Acrobats.

Full Stage.

Orpheum, Pleasure Bay, N. J.

This organization is an offshoot from the Glissando Troupe. The men have been working three or four weeks breaking their offering in. They still are rather uncertain of themselves and the turn lags in places. One of the principal defects seems to be that they have not caught the right balance for comedy and straight acrobatics. All three are smooth acrobats and the top mounter is an unusually clever ground tumbler. They labor too hard for the laughs. It might be a better arrangement to give a clean acrobatic routine in semi-straight fashion and introduce the comedy, more as an incidental to the acrobatics than vice-versa as at present. One now receives the impression their funniments are too carefully prepared.

Rush.

B. Obermayer, the foreign agent, will reach New York Tuesday next on the "Kaiser Wilhelm II."

NEW ACTS OF THE WEEK

Walter Jones, Blanche Deyo and Co. (1).
Songs and Dances.

23 Mins.; Full Stage.

Brighton Beach.

Although new to New York, Walter Jones, Blanche Deyo and Co. have been playing the West in vaudeville since leaving the musical comedy field. There is no why or wherefore to their present offering. The number simply dwindles into two distinct specialties. Mr. Jones utilizes his tramp character in which he shows to poor advantage. A strong play for comedy effects is made, but he does not land. His torn and tattered attire has long since become familiar to the vaudeville public. The many jugglers working in the character have robbed it of much of its value. In his talk he went so far back as to dig up "Do you play checkers? Well, then, it's your move." The rest of the talk was of a like nature. The company, an entirely superfluous party of one, played "straight" for the comedian. Miss Deyo, always a pretty dancer, is not the Blanche Deyo of musical comedy. She attempts a series of national dances which fall principally through the lacksadaisical manner in which they are executed. Just why Miss Deyo is not dancing as well as when recently seen on Broadway would be hard to tell, but the fact remains. The one best bit in the offering is a pretty waltz song by Miss Deyo while seated in a branch of a tree which swings as she sings. This is also the one redeeming feature of the act. The work of the pair together is hardly above that done singly. A "Merry Widow" waltz is shown, but without arousing any amount of enthusiasm. Maybe (listen!), maybe "The Merry Widow" craze is dying out. The finish introduces another old one in "Every Little Bit Added to What You've Got Makes Just a Little Bit More." Dash.

Lotta Faust.

"Salome" Dance.

"Mimic World," Casino.

"The Salome Dance" is a "bunk." So far nearly all who have seen it in New York unanimously agree upon this, so the "Salome" is resolving itself into a question of nudity. How much does this or that "Salome" wear—and where does she wear it? One is as important as the other. Lotta Faust, who hurried up the bit for insertion into the "Mimic World," leads all the others for "faking" a dance, for Lotta doesn't even deign to "wriggle," if she knows how. Otherwise Miss Faust is well up in the van when the lack of clothes is considered. Miss Faust has her body and nether limbs much more covered than the protection afforded her hair by the narrow strip of ribbon around her head. The setting given the "Salome" at the Casino is neither elaborate nor expensive. A black draping is behind the dancer, who glides about under two front and side "spots." Miss Faust fools around the head of St. John, the Baptist in a green light, and the dance "gets away" in about the same ratio with which it has been produced. The "Salome" is a "bunk"; but still one must wear something on the stage.

Time.

Dallas Welford and Co. (2).

"A Wet Night" (Comedy).

17 Mins.; Four (Parlor).

Fifth Avenue.

Two "souses" as the principals in a sketch throughout seventeen minutes would listen poorly in the telling, but Dallas Welford and Gunnis Davis in "A Wet Night" kill the time very entertainingly. Edgar Selwyn wrote the piece, about a newly married man who is booked solid over the hooked-arm circuit. The wife (Gertrude Faust) while watching the clock reach 2 a. m. one morning decides to switch her husband to the blue ribbon route. Dressing up a "dummy" behind a screen, the disappointed bride awaits in her room the homecoming of her "soused" lord. As she expects, he bumps in the parlor about 3 a. m., and for company has brought home a Friend (Dallas Welford), who dislikes to remain in the house over night. The Friend knows he is a "lady-killer" and with a drunken fit of consciousness tells the husband he must be on his way to save the honor of the family. The husband remonstrates, declares his wife is an angel and finally grows indignant, leaving the parlor for a few moments and the Friend seated in a chair, with a silk hat upon his head. The wife stealing forth from her room sees the figure (presumably her husband), and hands it a couple of whacks over the head, driving the hat down to the bridge of the Friend's nose. In the dim light, she does not detect her mistake, and after upbraiding the "souse," insists he go to bed immediately. The Friend protests against following instructions, telling the wife "he's my friend," referring to her husband, and unable to realize in his maudlin condition the true state of affairs, but giving his irresistible charms the credit. He finally succumbs as the husband enters with a light, and a few further complications give a laughing lively finish to a sketch, well written, subtle in considerable of its humor, and containing much enjoyment as played by Messrs. Welford and Davis, Mr. Davis enacting his drunk in a superior manner. He also saved a situation and probably the sketch on Tuesday evening by quickly grasping what had happened to the "dummy." Perhaps more might have been expected in the comedy line from Mr. Welford from his "Hopkinson" days, but judged merely as a vaudeville number, "A Wet Night" will do nicely. It is not a new piece, but introduces Welford to vaudeville.

Time.

Monarch Comedy Four.

Songs.

14 Mins.; One.

Henderson's.

If there is any limit to comedy singing fours then the Monarch Comedy Quartet is surely it. The principals devote so much of the time to slap stick and falls that it might just as well be called a comedy acrobatic act as a singing organization. It was a difficult matter to gauge the singing. After each line someone would be struck on the head or in the face with a rolled up newspaper. After he recovered someone else got it. Two work "straight," while the others (Irishman and "Old Legit") are supposed to supply the comedy. The "straight" men, however, have all the comedy lines. At Henderson's where acts of this description are always favorites, the Quartet did fairly well but for regular vaudeville it will probably be another story. Dash.

El Cato.
Xylophonist.
16 Mins.; One.
Fifth Avenue.

Did you ever hear of Suppe's "Morning, Noon and Night," or Liszt's "Hungarian Rhapsody." We who go to vaudeville know little about music. The only compositions we ever heard have been the "William Tell" and "Poet and Peasant." Of course, "The Heart Bowed Down" and "Cavaleria," for the violin, but who would have thought Liszt and Suppe ever composed anything, even if Willy Zimmerman introduced those masters through impersonations. Well, the blame for our ignorance must be on the heads of the musical acts which never heard of them either, according to the music we've been handed. There's a young fellow and an xylophone at the Fifth Avenue this week, the first for both in vaudeville. He knows these classics for he played them on his xylophone, and what a xylophone! We've heard them all, from the fellow who used glass bottles for a substitute to the bunch together, but there's only one after, and that's El Cato. When you've heard him play the Suppe overture, you have heard the xylophone right and you will never know the difference until you do. El Cato varied his program by the "U. S. A. Patrol" in which he handled a drum as though they were brought up in the same family, and this "kid," for he is nothing else, played a medley for an encore, tearing off a big chunk of "Rag" in "Canon Ball" for another, but the Suppe number is the gem of El Cato's collection. That piece is a brilliant performance by a brilliant performer on a real xylophone, the instrument measuring eight feet and of much weight. Ninety per cent. of the xylophone players who have received applause in vaudeville would take to the woods if they had to follow El Cato, even six months after. *Time.*

Lucky and Yost.
Songs and Dances.
12 Mins.; One.
Henderson's.

On a bill with just one half of the acts depending in a large measure on their dancing to carry them through, Lucky and Yost had nothing to show not seen before and after their turn. The girl does a little toe dancing and contortion work, while her partner sticks to the stereotype hard-shoe dancing. Both look rather well on the stage. The man wears two good looking suits. The girl has two changes, neither comparing in quality with the man's clothes. She would improve her appearance greatly upon discovering a neater style of hair dressing. *Dash.*

English (Colored).
Hooproller.
Full Stage.
Orpheum, Pleasure Bay, N. J.

English has plenty of skill in handling his specialty but seems to be utterly lacking in that showmanship required to set it off properly. For example he wears a hideous costume of red velvet and gold braid which should have no place outside of a second class side show. The routine is swift and varied. He goes the "double string" throw and return one better by using three strings and scored on the second try. For a finish he hurls a score or more hoops off stage in the boomerang

"At the Sound of the Gong."
15 Mins.; Two (Special Set).
Fifth Avenue.

A company of three with a new sketch, minus an author's name, are presented in vaudeville by May Tully, the heroine of "Stop; Look; Listen." The piece is about a college graduate who is "broke," but in love; not an unusual state of affairs. Having won the amateur boxing championship while in the high browed institution, Walter Jameson (Lewis Howard) enters into a match for a \$6,000 purse. If he wins he can marry the girl. This she is told when arriving unexpectedly at the training quarters a few minutes before the battle is to commence. Walter tells Alice Cameron, his fiancée, he must fight or he can't marry, and Skeeters (Will Cole), his trainer, with a "Biff Donovan" style and line of talk, insists Walter proceed with the match. He does, and the fight, which takes place just off stage, has been very well stage-managed. Alice is heartbroken, although while watching the pugilists hammer each other through a window, cannot refrain from admiration when Walter lands on his opponent, Walter winning the fight in the nineteenth second of the last of the two rounds. Skeeters runs in to find Walter and Alice arguing whether they should marry, and how far the \$6,000 will go to make people stop talking. The other fellow is still "out" and Skeeters says: "You've cooked him, and you'd better duck." This is the best slang Skeeters has, but the opponent isn't "cooked," he was just overdone a little, so, of course, Walter and Alice were married, it is hoped. The act slows up at the opening and close, while the center is the scene of Alice, all alone, watching the fight, requiring considerable energy, and much more emotional intensity at times than Elsa Berold seemed to possess. Mr. Howard as the college prize-fighter hardly fits the part. One cannot associate his Broadway matinee stage manners with a prize-fighting studio. Mr. Cole as another "Biff Donovan" did well enough. The act will just about go on a trot, but it will never be called back for running. *Time.*

Unthan.
15 Mins.; Two.
Hammerstein's.

That Unthan gives a remarkable performance will go without question, but whether the act is exactly suited to vaudeville houses remains to be seen. It is an unusual as well as interesting thing to watch a man without arms play a game of cards, take a cigarette from his case and light it, play the cornet and violin and do everything else in much the same manner as one who has the free use of his arms and hands. One of the Lutz Brothers has always created much wonderment by his wonderful control over his feet, being minus arms likewise. Unthan handles his feet exactly as if they were hands. He picks up a match and a regulation playing card from the floor with perfect ease. Placed second on the program Unthan did fairly well for the spot. *Dash.*

"ONAIP" INCORPORATES.

"Onaip," the piano levitation number, incorporated this week for \$10,000 with Stephen A. Grubbs, Thomas J. Morris and John Patterson, all of New York City, as directors. The corporate name is "Onaip, Inc."

Fernandes Trio.
Acrobatics.
9 Mins.; Full Stage.
Henderson's.

Two women and a man compose the trio which from appearance is a foreign importation. The women do little else than act as assistants for the man, although there is a third woman carried who also assists. The work consists principally of feats of strength. Most of the tricks are performed with the man's teeth and while many are very good, one or two quite new, it is a style of work that does not appeal to many. Two of the best are the throwing of chairs (about twelve in number) one after the other over the head, using only the teeth in the lifting and throwing. The other is the swinging of the two women, each holding an end of a strap in her teeth, while the man holds the other end by his molars. The other woman, held on to a strap suspended from the man's back, is whirled at the same time. The trio look neat on the stage and for an act of its kind, it is first rate. *Dash.*

Clark and Bradley.
Songs and Dances.
11 Mins.; One.
Henderson's.

Clark and Bradley bill themselves the "Teddy Bear Girls," a title taken from the first number sung with large "Teddy Bears" in their arms. The girls make rather a good looking "sister" pair, although their looks are not aided by the wardrobe. The singing is a trifle above the "sister" average. A little more ginger could be in this part of their specialty. The dancing is the finish. Both young women seem to be capable dancers, but the present routine is not letting them off as well as it should. Unless the blond end is "faking," it would be advisable to try solo dancing finishing with the team work. On the smaller vaudeville time or in burlesque the girls should do very well and with the proper care and attention may be able to work out an acceptable offering for the larger time. *Dash.*

OUT OF TOWN.

Mellville Stoltz's Players (6).
"Kiddieland."
20 Mins.; One and Full Stage.
Keith's, Philadelphia.

As might be surmised from the title, the act is a number for young folks, and to them it must look for its principal acceptance, though there are several features pleasing and interesting to all. Six little players present the piece. The trip to "Kiddieland" is a dream introduced through a prologue. There are some useless attempts at securing comedy with a "prop" automobile at the start, though the comedy chauffeur blossoms into quite a pleasing entertainer in the second half and does well with a singing number. The much abused imitation craze is given another jab by being dragged in a manner rather poorly worked out. One little miss, the principal, scored strongly with some clever toe dancing, and later with a little boy who dances very well; the two became the hit of the act. The boy also sings Alice Lloyd's "Lovelight" song with the mirror effect worked with his hat. Nearly all the dialogue is weak and badly handled, the children showing the unvar-

nished and unfinished tuition of a stage or dancing school, only the three mentioned children standing out with merit. Following the "Grand Old Rag" imitation of Cohan, only fairly well done, even by the little boy, the strongest bid for applause comes when the little dancing girl, apparently rolls a ball down an incline where it is caught and kept in the air by a stream of water from a fountain, the girl meanwhile dancing upon it. The means of her support is entirely concealed and the effect is striking. The act pleased so well that it was booked for a second week in this house. It is a strong bid for young folks' favor and in this respect should find a place in vaudeville. *George M. Young.*

T. J. McGrane and Co.
"The Avenger" (Dramatic).
18 Mins.; Full Stage.
Keith's, Philadelphia.

"The Avenger" is by Mary R. and Stanley M. Rinehart, and a rather heavy vehicle for vaudeville, the story being tensely drawn with the climax incomplete. Lucy Hargis (Miss Everett) visits the office of a railroad official, Tom Dixon (Mr. Everton), for whom she is supposed to have deserted her husband and two children, and tells him she is about to return to her husband, who has been left alone through his children being killed in a wreck on the road. When she leaves the office, Jim Hargis (Mr. McGrane) and a big revolver appear on the scene at the same time and the official is finally bound to a chair and forced to listen to a recital of the wreck in which Hargis' children were killed. Holding the official at fault for the loss of his children, Hargis, bent on revenge, tells the official that a train on which his (the official's) son is traveling will be wrecked at a bridge under which Hargis has placed dynamite. A rap at the door attracts the attention of Hargis, and the official loosening his bonds, grapples with the madman, but is overpowered and finally choked into insensibility. Hargis then announces his story is untrue and told simply to make the official suffer. At this juncture the curtain falls without it being made plain that Hargis has not killed the man. The climax is enough to rob the sketch of much of its opportunities for success. The characters are well handled, particularly that of Hargis by McGrane, who is an actor of recognized merit. It is a two-part sketch, the girl being of little value, and may be accepted with favor through the clever acting of the principal figure. *George M. Young.*

OBITUARY

WILLIAM J. PALMER.

William J. Palmer, father of Myles McCarthy (John F. Palmer), and Pauline Palmer (Mrs. Harry English) died at his late residence, 245 West Fiftieth Street, on Tuesday, August 4.

The deceased had a short career upon the stage, preferring the business end of theatricals, and had managed many companies.

PHIL MCFARLAND.

Phil McFarland died July 29, and was buried from his home at 104 West 61st Street, New York City. The deceased was a member of McDonald and McFarland and formerly of Conroy and McFarland.

COHAN AND HARRIS' MINSTRELS.

A first part without the customary "gentlemen be seated," the jingle of tambourine or clatter of bones, tells the departure George M. Cohan has made in presenting Cohan and Harris' Minstrels. The show had its New York premier this week. A capacity house at the New York Theatre welcomed the galaxy of favorites with probably the most pronounced stamp of instantaneous approval ever accorded a Broadway production.

There is not much "minstrel" about the new show. The singing first part is there with its end men and musty jokes, and there is a tendency to cling almost entirely to cork from start to finish, through a series of vaudeville acts and an after-piece, with a "gun play" finish that must have made Al Woods, who was among those present, envious.

A richly colored scenic transformation is the introduction, the unfolding scene bringing to view the old fashioned first-part scene with the chorus singing "I'll Be True to Ma Honey Boy." Thirty choristers with six second-end men, and an orchestra of eighteen make up this group, with Harry M. Morse, interlocutor.

It is here the Cohan idea of getting away from the old style is discovered in the bunching of solo numbers. John King (formerly McMahon and King) and Ernest Tenny (Waterbury Bros. and Tenny) were the first pair of end men, the former having a song and the latter handing over the first of the "gags" which brought back memories. Then followed in quick succession "Meet Me In Rosetime, Rosie," sung by Earl Benham; "yodle" songs by Matt Keefe, "Big, Brown, Boo Loo Eyes," by Eddie Leonard, and "Love Days" by Frank Morrell.

The change of end-men brought the veteran George Thatcher and Eddie Leonard, but there were only two short bits of talk by Thatcher. The reception accorded Thatcher was most cordial, so much so that it must have frightened Leonard who sat down while Thatcher stood and bowed his acknowledgments.

It was supposed that the appearance of Thatcher meant at least a few "gags," but Leonard's number cut him short, it proving the musical hit of the first part from the point of applause-winning, and was splendidly handled with a little dancing to top off at the finish. Keefe scored strongly with his yodling, but it was not until Morrell gave "Answer" that he earned his honors. "Love Days" is not the best song for the big fellow, but he was in good voice and those ceiling-piercing top notes went just as big as ever.

To ask three singers to follow each other with a few words of talk mixed in is a big task, and that each should detract more or less from the other was a natural result.

The first part lasted less than thirty minutes, too short when time wasted later could be utilized to lengthen it and provide a means of separating the solo numbers so that each would have a fair chance.

The chorus did not furnish the volume of tone expected from its numbers. This was due principally to the fact that there is not enough bass and baritone, or if they were there they did not make themselves heard, and a heavy, unwieldy orchestra also helped. A baritone or bass solo is needed, each of the soloists being a tenor. There is a splendid high baritone somewhere in the chorus, he making himself heard later, in the march number, and he could be used.

The finale of the first part introduced

George Evans, and the arrival of the "Honey Boy" was the spark which fanned into flame the volcanic eruption of applause. It must have surprised more than one Broadway favorite in front who was at that time wondering how the show could expect to exist without at least one of their set being in the cast.

Evans has a number here, and at its finish follows immediately with his specialty in "one" so that he is shouldered with the task of letting his audience down and then winning them back with his monologue, which, with the musicians taking their places in the pit was an additional handicap. This was bridged successfully, without handing out much new material through the skillful manner in which it was put over the lights. The nervousness attending Evans' first performance was evident, and it might have been the excuse for his retaining the parody on "Waltz Me Around."

It was left for the afterpiece, "The Belle of the Barbours' Ball," to score a two-edged triumph. Here the hand of Cohan was recognized at once in the making, and served to bring Evans on in his first dialect part. It is a "Heath" role, and in the character of "Kid" Jones, an Eighth Avenue bootblack, who gains entrance to the ball by securing an invitation at the point of a gun from Bill Simmons, the "Gambler Man from Baltimore" (Leonard). Evans show to excellent advantage.

Thatcher as the pompous floor manager of the "Strap and Hone" Club; Frank Morrell, the doortender with a falsetto voice which won a laugh every time it was heard, and John King, in a decidedly funny "wench" bit, scored steadily.

It was late in the bill that the distinct musical hit of the show was cut loose. It is "Oh, You Coon," sung by Evans and Julian Eltinge. The latter had previously made his audience stare with amazement at his wonderful female character impersonations. He first appeared in a bewildering golden "sheath gown" which made even Valeska Suratt, Adele Ritchie and other front row occupants, gasp, and his appearance in a black bathing costume was the signal for additional wonder. Eltinge followed this with a "Salome" dance of his own, burlesquing at the finish by using "prop" heads of the presidential candidates and Roosevelt.

Each number was an artistic triumph in itself. Yet all were overshadowed in the after-piece when Eltinge appeared in a black and white "Gibson Girl" dress with a tan make-up that was a dream of perfection. A "Gibson Coon" song with the chorus in support scored strongly and this was crowned by the number with Evans. The two sang all that had been written and it was only after it was made plain that no further encores would be given that the house quieted. The disclosed identity of "Kid" Jones brings the gun-play climax where the "Kid" and his wench "draw" and shoot their way out by killing every one on the stage, the curtain falling with the stage strewn with men, Evans getting the final laugh with "Let's go to a regular place."

There are specialties enough in the olio to feature a couple of high class vaudeville bills. Eddie Leonard and the Gordon Boys present the act Leonard recently used in vaudeville, supported by a corps of dancers. It landed good and hard. A march and gun drill arranged by James Gorman and admirably done by the chorus men put a good finish to the first half of the show.

MY BEGINNING.

HARRY LINTON.

(Linton and Laurence.)

(The eleventh of a series of short sketches concerning the early experiences, struggles and first engagements of artists who have succeeded in vaudeville.)

Compiled by Mark A. Lucacher.

Several years ago, Harry Linton ran away from his home in the West to begin life behind the footlights. He was born thirty-three years ago in Denver and is the son of Charles T. Linton, who for years has been prominent in the politics of that city.

"I cannot remember when the idea of a life on the stage was not alluring to me," said Mr. Linton recently, "and I shall never forget the first theatre I played in. I was small, and the idea of being an actor was irresistible. Fred Stone, now starring with Dave Montgomery, was also of the same turn of mind, and we determined to have a theatre of our own. We fixed up the attic of my father's home and charged one gunny sack to get in. The show proved a great success.

"When I was sixteen I became decidedly 'stage struck.' My parents were opposed to the idea and they made serious objections, but one day when I had a chance to travel with a company, I went. The play failed a short time after I joined it. I had to write home so often for money father finally told me that I had kept the racket up long enough and that I had better come home. As soon as I got home father announced he had a position for me with the Adams Express Company and I went to work for \$10 a week.

"I worked for the company over a year, but every month I became more dissatisfied and finally I decided upon a plan. That was to run away from home and go on the stage again. I didn't dare say anything about the stage to my parents, because I knew how they felt, but one night I just pulled out for New York. I was fortunate enough to get an engagement with a company as soon as I reached there and I never went back home. My parents did not know what had become of me until four years later when I returned to the Tabor Opera House in Denver with my own company playing 'My Wife's Family.'"

There will be a shower bath annexed to the dressing rooms at the American for the use of the artists.

The musical act of Waterbury Bros. and Tenny, considerably shortened, opened the second half. The act seemed unfitted for this spot. Then came Rice and Prevost and a riot. Without the help of his original partner, Rice was forced to leave out much of the team work, but both he and the new "Prevost" registered individual hits.

Cohan and Harris have spent a whole lot of money to make the production, probably not figuring on a return of profits, for this season at least, and they have given a show which should get the money if it is to be had for this sort of entertainment. The scenery is all new and novel in design and coloring, and each of the specialty numbers has a setting of its own.

The costuming is rich, attractive and up to date in every respect, while nothing seems to have been overlooked in detail to secure the desired effects.

George M. Young.

BRIGHTON BEACH.

It is worth a trip to Brighton Beach just to get a look at the matinee audience in the Music Hall. Race suicide? Pahaw, there were enough "kids" in the house Monday afternoon to keep an army of ushers busy trying to make them suppress their enthusiasm. It seemed as though every mother in Brooklyn had put the scrubbing brush to her pets and started them off for a holiday. On the whole though, it was a very well behaved crowd of youngsters. Once in a while one would hear a squeak of enthusiasm break out, but it was only when something had happened that hit the child fancy strongly. A funny instance of this occurred during George Primrose's act. The back drop shows a huge watermelon. One little girl immediately she saw it set up a cry for "watermelon," and would not be quieted until taken outside and given a piece or a spanking.

"Buster Brown" was probably the magnet that drew the unusually large number of children. The act has not been changed since the withdrawal of Gabriel. Louis Merkle now plays Buster, and the remainder of the cast remains as formerly. Merkle looks the part in every way and plays it entirely satisfactorily. His work is naturally not as finished as Gabriel's, who played the piece for a long time. The act now, as it always has, rests more upon George Ali than anyone else. Ali is really a wonder at animal creations. The funny little twists he pulls are just as amusing to old folks as they are to the children. To say the act went big would be putting it mildly. Standing outside of the building the reception sounded like a ball park when the home team is pulling out a victory in the ninth.

George Primrose was at the top of the bill, and he had no difficulty in holding up his end of the program. Only four boys are carried, but the quiet singing and the easy, graceful dancing of the minstrel was all that was needed to satisfy the shirt-waist brigade.

Ray Cox was one of the bill's biggest hits. It was rather strange, too, for it is a certainty not one out of every ten women in the house understood just what the new political talk was about. It is all new and good. Her "college girl" is a capital bit, and the house warmed to her baseball game like real old seasoned fans. Miss Cox has a breezy style, easily likeable, and most refreshing on a warm afternoon. It seems a real wrong for her to pull herself out of shape doing that Bert Williams imitation.

"The Phantastic Phantoms" started off as though they were a new act. The girls were out of line all the time and each one seemed bent on doing something different. They got together about half way, however. There is novelty to the offering but it doesn't amount to a great deal.

The Juggling Normans opened after the intermission with their fast club juggling specialty. Several new and interesting formations are shown.

Friend and Downing were on second doing fairly in the spot. The talk and parodies remain unchanged. Downing is singing a new Irish song, but not as well as it might be.

Jacobs had a very soft time with his dogs. The children liked the animals. Jacobs should improve his dressing. The untidy appearance gives a bad impression.

Walter Jones, Blanche Deyo and Company (New Acts). Dash.

ORPHEUM, PLEASURE BAY.

They call it the Orpheum now, applying a regular playhouse name to the hybrid institution that houses the amusements supplying that part of the New Jersey coast in the vicinity of Long Branch.

But it is not in any manner of speaking a regular theatre, however. In general architectural design the Orpheum resembles a sort of cross between the Erie Basin and a New York recreation pier.

The place is a sort of airdome affair, built in the roughest way and exposed to the weather. Beside which handicap the audience and the stage are separated by about fifteen feet of the Shrewsbury River, which intervenes between the front line of boxes and the orchestra leader, an arrangement which gives the auditor something of the visual effect of watching the stage through the wrong end of his opera glasses.

Beside which the stage management is extremely casual. As witness the incident of the Tuesday night performance when a stage hand held a protracted conversation with the orchestra leader in an effort to borrow an "e" string for the violin of a musician in another part of the park. This was while they were spreading a mat for an acrobatic act.

Vaudeville holds the boards this week, being put in by the Patten Line of steamboats, which operates Pleasure Bay, an enclosed summer resort. Freeman Bernstein booked the show, and participates in the venture.

In spite of all the handicaps the bill ran off surprisingly well, although the audience during the early part of the week was light.

May Ward is the headliner. In the billing, which stretches from Atlantic Highlands to Belmar in all sizes of paper, she has the big type, the rest of the bill being described as "nine other all star acts." Miss Ward is breaking in a new octet of "Dresden Dolls" this week and has burnished up her "girl act" with an almost entirely new wardrobe, vast improvement over the old dressing.

The dancers are an animated lot of "broilers," and when they have smoothed out a few rough places in their routine, should make a highly satisfactory dancing and singing organization.

James and Lucia Cooper came down to break in a new act, "The Life Saver," but the equipment for lighting the stage proved inadequate and on Tuesday night they went back to their old routine of patter and parodies. The number went extremely well and has been immensely improved in material and method of handling since it was first seen.

Ward and Weber opened the proceedings with a decidedly neat dancing turn. The boys put through a swift, entertaining routine of stepping, look neat and have several novel eccentric steps. They might, however, devise a better finish and a costume change, for which there is ample opportunity.

Gerdeller's Dogs opened the intermission. Gerdeller's chief fault is his desire to talk. Here he falls down. The series of comedy tricks worked by the animals goes very nicely and Gerdeller's acrobatics are well executed, but there is no excuse for the present talk. A good entrance started the number off capitably.

Tanner and Gilbert pleased with their singing and talking sketch, introducing a

FIFTH AVENUE.

The bill at the Fifth Avenue runs fairly well all the way this week, and the closing act is the hit of it. Bowers, Walter and Crooker, "The Three Rubes," place the period to the procession. Their comedy acrobatics were one succession of hilarious laughter. There is good comedy in the act; also some good acrobatics, and the one best bet for an original bit in an encore seen in a very long while.

Three New Acts are on the program, El Cato, Dallas Welford and Co., and "At the Sound of the Gong," leaving the show three-quarters variety and one-quarter sketches.

Those who object to "position" for various reasons ought to sympathize with Peter Donald and Meta Carson this week. Their singing and comedy Scotch number employs Mr. Donald as a "drunk," yet he had to follow the Welford sketch which had two "drunks" occupy the stage for over fifteen minutes. The Donald-Carson act scored, however, in the next to last place, Miss Carson singing "Childhood" very prettily while Mr. Donald with his comedy and "We Parted at the Shore" passing through excellently.

A brightly written parody on "Smarty" and another on "Dreaming" have been placed in the Hoey and Lee act, and must have done wonders for the team since last week. There are two verses on "Dreaming," the second used for an encore, a mistake, and the one on "School Days" should also be dropped. The talk is from the former act, and that might be shortened for more song travesties. They did well, but parody acts must be on their job nowadays even though it keeps them off Broadway. There is some competition among the parody lyric writers, and the one who has the advance information from the music publisher so he can produce the parody before the original is sung is the boy who gets the vaudeville date bun.

Cartmell and Harris did not appear, Miss Harris having reported ill, and Leon Rogee opened the show with his musical imitations with a zoboe. Some light comedy to inform the audience they were hearing imitations only, and a whistling encore carried him through.

"Salome" slacked off just a little on Tuesday evening in filling the house. It was a warm evening and there were several vacant seats. There may be a connection between the two events.

La Sylph is still "Saloming" at the Fifth Avenue. This is but her second week. She will remain as long as the box office tells the booking office there's money in "Salome." It probably won't be long from present indications.

The same "dance" and motions are still gone through by La Sylphe. She wins some applause from contortions. The program this week credits the very effective stage setting for the dance to Robert E. Irwin, the Fifth Avenue manager, and the music to Wallace D. Lambelle. Each deserves the credit.

Sime.

first rate bit in a parody built upon a nursery rhyme. The talk is amusing and the man of the pair makes his country boy really funny. He could dispense with that long drawn-out rave about "The Fight That Happened on the Bill-o-Fare."

Of the others The Orthman Trio and English are under New Acts. *Rush.*

HENDERSON'S.

It is a long and somewhat tedious show the Music Hall is offering this week. The acts singly compare favorably with others that have played the house this season, but two or three numbers are dragged out to unheard of lengths.

Ed. Morton is the real big hit of the program. When it comes to out and out "coon" singing it will take a long search to find Mr. Morton's equal. He is a "coonshouter" with a voice which he knows how to handle and out of which he gets all that is possible. Morton dresses in a neat sack suit of stylish cut. He can come into vaudeville with his good voice, pleasing style of delivery and run well in any company. Here is someone who can sing songs in a way to benefit the music publishers.

The Bessie Valdare Troupe is not working as smoothly with the new girls as it should. One or two have not gotten over their nervousness noticeable when they first joined the act. The misses, however, may have been due in a part to the fact that they are working hard this week, doing three shows daily.

Wilson and Rich are showing a black-face singing, dancing and talking act that has nothing new. They stretch their talk out on an old "gag," long past all usefulness. The pair are not as strong in the dancing line as an act of this sort must be. The "straight" is "faking" the little dancing he does. The comedian dances fairly, but is wearing very heavy wooden soles that make a terrific racket, anything but pleasant. The act may do for the small time but it will take a deal of twisting and turning to put it in shape for the New York vaudevillers.

For a whoop-her-up-hurrah acrobatic offering put a small bet down on Hassan Ben Ali's "Whirlwind Arabs." The pyramid work is fairly interesting, but it is the diving Dervishes who take the strong hold. One cute little fellow used as top mounter through his size becomes an immediate favorite. Someone should hand him a nice civilized hair cut.

The Majestic Quartet in direct contrast to a noisy comedy four that preceded them on the bill showed to good advantage. It is a straight singing and musical offering and in both departments the boys do very well. At least one member is new to the organization since it was last seen hereabouts and the change is working to the betterment, as the act is much improved.

"The Boys in Blue" are an improvement on any Zouave organization that has been put together. For dressing and appearance they have it all over the other troupes, and their drilling is just as strong as their appearance. Farley and Prescott showed a singing and dancing act badly in need of rehearsing.

"The Watermelon Trust" entertained for a short while and then became very boring. The act was dragged out beyond all reason. The comedian is funny at times, even very funny, but has two or three very nasty pieces of business. The "woman's corset" is something they won't stand for in burlesque now. The quicker this sort of comedy gets its notice the better. The other bits were fully as bad.

Clark and Bradley, Monarch Comedy Four, Lucky and Yost and the Fernandez Trio are under New Acts. *Dash.*

HAMMERSTEIN'S.

And still the "Salome Bug" is busily buzzing business into the box office. Even the "rubberneck" ballyhoos have changed their cry. Now its "Take the automobile and go Saloming." If our fashion leaders will adopt the "Salome" costume for street wear and let us all get into a gauze wrapper for the remainder of the heated term everybody will be happy. Aside from the dance the bill at the Victoria isn't an altogether satisfactory affair. Nine acts with hardly a breath of comedy throughout is not a good arrangement, especially for a summer show.

Willy Zimmerman, Winsor McCay, "The Three Madcaps," and Unthan (New Acts), are the newcomers this week. McCay can hardly be called that, as it is only a few weeks since he played the roof with his present offering. He is still carrying his two baby heads through life and using the dressing sketch as an encore. "Silas" is in the next to closing position this week and is going just as well as on his previous visit.

Willy Zimmerman has added Bryan and Taft impersonations to his routine of musical composers. Both are fairly well done, although it was rather surprising the small amount of enthusiasm they aroused. How about trying out a "Hisgen." It was almost impossible to make out just what new finish he has. Whatever it is he succeeded in making the house clap and yell with him. Bernardi has been doing the composers on the roof for the last few weeks and this undoubtedly took the edge off the first part of Zimmerman's performance.

"The Three Madcaps" have not been seen around lately, and they will have a hard time rubbing up against the other similar acts employing a larger number of girls. There seems to be a new girl in the act who has boosted it much. She is the smallest of the trio and always on the move. Her influence is evidently felt for the other two are working much better. Gertrude Hoffmann continues to do her free hand "Salome" dance, making it interesting. It really doesn't matter how good an imitation of Maude Allan Miss Hoffmann does. She is there as a box office attraction and fills the requirements. With the aid of the increased orchestra, Miss Hoffmann makes the dance impressive and gives the crowd something to talk about when they go out, though it be only an argument.

This is Bernardi's fifth week, and the quick changes are better liked now than they were at first. The "Musical Directors" are out this week, Zimmerman doing the same style of work early on the program. The second portion of Bernardi's entertainment is the best, being made so by his showing how the changes are made. The quick changes Bernardi makes are all very well, but why an audience, who has seen R. A. Roberts, a real actor, make better changes in quicker time, can grow enthusiastic is another of vaudeville's funny turns.

The Three Yoscarys did very well opening the intermission, and Mlle. Louise's Monkeys, either a part of or the old Raffin's act itself, performed while the crowds were going to the street.

"The Memphis Students" were not as successful as usual. The act has a poor opening and the finish is none too good. *Dash.*

NOTES

Le Clair and Sampson were engaged this week for the Orpheum Circuit.

Theo. Babcock and Della Clark open at Keith's, Boston, next week in a sketch.

Ralph Post and Ed Russell who were in "The Gay White Way," will return to vaudeville the coming season.

Wilfred Clarke and Co., in "What Will Happen Next?" commences the season at the Majestic, Chicago, Monday.

Lorenz and Young have received contracts for 30 weeks of United time through the Reich & Plunkett office. The act opened at Henderson's last week.

"The Watermelon Trust" has been placed by Arthur Klein through the Marinelli office to appear at the Palace, London, during the winter at \$300 weekly.

William Wolff, the comic opera comedian, will present an operatic sketch at Proctor's, Newark, Aug. 17, entitled "The Miser," a tabloid of "The Chimes of Normandy."

Marshall and King, the "sister" act, will return from Cuba to play in New York on Aug. 17. The girls have had their engagement at Havana extended four weeks beyond the contracted time.

Ed Prevost, formerly of Prevost and Prevost, has organized a comedy acrobatic act to present "Fun in a Turkish Bath." It will be named Ed Prevost and Company. The opening on August 31 has been arranged by Reich & Plunkett.

McKenzie and Shannon have given up "Stop the Ship," a new act in which they opened recently, and will remain in vaudeville playing their former singing sketch, "A Shine Flirtation." Time has been booked for the former piece by Wesley & Pincus.

El Cota, who is making his initial vaudeville appearance this week at the Fifth Avenue, as an xylophonist, replaced Cartmell and Harris on the program. El Cota played the house last Sunday night. When Cartmell and Harris retired through Miss Harris' illness, the musician was called in. On Tuesday he was booked for thirty-five weeks over the United time. Arthur Klein is the agent.

We printed some time ago a warning to American artists advising not to go to Europe on the chance of securing an engagement after arriving there. From reports coming across it appears that artists should also be warned against going abroad until they know to a certainty how much time they will play over there. Several foreign agents it is said have a habit of promising considerable time for the purpose of securing an act for a couple of weeks only. When the promised time fails to materialize, the act must either work for about one-half its salary or go home. The better way to accept an European engagement is to have the contract expressing exactly its terms before leaving, and not to accept any promises. The injunction against going over on "spec" still holds good.

VARIETY ARTISTS' ROUTES FOR WEEK AUGUST 10

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from AUGUST 9 to AUGUST 16, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"O. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A
A B O D Girls, 320 W. 96, N. Y.
Abdallah Bros., Thrice, 12 Grand, Butte.
Abbott, Andrew, Co., 207 W. 88, N. Y.
Acton & Kiehlis & Co., 1588 Broadway, N. Y.
Acker & Gilday, 107 W. 42, N. Y.
Adair & Dolin, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams & White, Minerva Pk., Peru, Ill.
Adams & Kirke & Co., St. Louis 222, Indef.
Adams & Halligan, 2008 Wabash, Chicago.
Adams, Michel, King Edward Hotel, N. Y.
Adelys, Box 249, Champaign, Ill.
Addison & Livingston, Palmetto Beach, Tampa.
Agos, John, Ringling Bros., C. R.
Abern, Chas., Troupe, Shea's Toronto.
Aberna The, 290 Colorado, Chicago.
Alabama Comedy Four, 253 W. 88, N. Y.
Albana & Le Ernst, 212 E. 29, N. Y.
Alban, Woodstock, Va.
Alberto, Barnum & Bailey, C. R.
Alburtus & Miller, Mooravia, Cal., c. o. Miller.
Aldo & Vauerson, Idlewood Pk., Richmond, Va.
Alexander, Rose, Midget, Wildwood, N. J., Indef.
Allen, A. D., 74 Pleasant, Mountclair, N. J.
Allen, Ed, Campbell Bros., C. R.
Allen, Searle & Violet, 222 E. 14, N. Y.
Allen, Leon & Bertie, 118 Central, Oshkosh, Wis.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
All, George, 319 W. 58, N. Y.
All, Hunter & All, Family, Butte.
Alpha Trio, Majestic, Denver.
Alpine Troupe, Cole, C. R.
Alrona Zoller Trio, 289 Hemlock, Brooklyn.
Alvord, Ned, Ringling Bros., C. R.
Alvarez Troupe, Ringling Bros., C. R.
American Banjo Four, 1431 Broadway, N. Y.
American Comedy Four, Meyers Lake, Canton, O.
American New Boys Trio, Gen., Newark, Indef.
Anderson & Elliott, 812 Ohio, Erie, Pa.
Angell Sisters, 604 W. New York, Indianapolis.
Apollo Bros., Great Pier, Wildwood, N. J.
Arahi's Troupe, Fair Ground, Kingman, Kas.
Archer, Olive, Bijou, Newark, N. J.
Ardell, Lillie, Hull, Mass., Indef.
Ardo, Ringling Bros., C. R.
Arlington, Harvey, 2170 Wylie, Pittsburgh.
Ardo & Eddo, Sohmer Pk., Montreal.
Arnold & Felix, Jamaica, L. I.
Arnold & Wagner, 1412 Tremont, N. Pittsburgh.
Armonas, The, 148 W. 68, N. Y.
Arlington Four, Olympic, Chicago.
Araminta & Burke, Midget, Cincinnati.
Armstrong, Grace, Windsor Clifton Hotel, Chicago.
Arnot & Gunn, 215 6th Ave., N. Y.
Arthur, W. J., Columbia, Knoxville, Indef.
Astaires, The, 42, Eldorado Pk., Highwood Pk., N. J.
Astellas, The, 310 W. 46, N. Y. City.
Atlantic Comedy Four, 129 Stockholm, Brooklyn.
Auberta, Lee, 14 Probel Str. Ill., Hamburg, Ger.
Auburna, Thrice, 335 Beacon, Somerville, Mass.
Auer, The, 37 Heygate, Southend-on-Sea, Eng.
Anger, Capt., Geo., 12 Lawrence Rd., So. Balling, London, Eng.
Austin, Claude, 86 No. Clark, Chicago.
Austins, Troupe, Midget, Rockaway, Eng.
Avery & Pear, 663 Wash. Boul., Chicago.
Ayres, Howard, 520 Rittner, Phila.
Asora, Miss, Barnum & Bailey, C. R.

B
Bader, La Velle Trio, 383 N. Christians, Chicago.
Bachman, Marie, Grand, Los Angeles, Indef.
Baernstein, Harry, Bijou, Racine, Wis., Indef.
Baker, Nat. C., 32 Division, N. Y.
Baker, Chas. B., 72 Morningside, N. Y.
Baker & McIntyre, 2924 Reno, Phila.
Baker Troupe, Ringling Bros., C. R.
Banks & Newton, 1533 Broadway, N. Y.
Bennacks, The, Barnum & Bailey, C. R.
Banta Bros., Folly, Chicago, Indef.
Baldwin & Shea, 701 Pine Grove, Chicago.
Billings & Blaney, 186 Endicott, Worcester.
Barrow, Musical, 1215 Jefferson, Brooklyn.
Barnes & Crawford, 17 Remona Pk., Grand Rapids.
Barry, Katie, 541 W. 188, N. Y.
Barry & Hughes, Orpheum, Los Angeles.
Barry & Wolford, Midget, Rockaway, L. I.
Bates, L. Allen, Cambridge, O.
Battis, Carl Wm., Pine Lake, Ind.
Barnes & Levine, State Hotel, Chicago.
Batro & McCue, 819 No. Second, Reading.
Bartlett, Mr. & Mrs. Guy, 358 W. 56, N. Y.
Bartlett, Al., H. M. Hotel, Chicago.
Barrett, John, Midget, Wildwood, N. J., Indef.
Bateman, Tom, Fairview Pk., Dayton, O.
Bartholey's Cockatoos, Alrdome Pk., Alton, Ill.
Bates & Ernst, 201 So. University, Peoria, Ill.
Bates, George, Barnum & Bailey, C. R.
Bates, Lonie W., Lyric, Houston.
Bates & Neville, 46 Gregory, New Haven.
Baxter, Sid & Co., 940 Myrtle, Oakland, Cal.
Bawn, Harry, Empire, Camberwell, S. E., London, Eng.
Baum, Will, 97 Walcott, New Haven.
Bay City Quartette, 1595 Gates, Brooklyn.
Be Auer, The, Fair, Kingman, Kas.
Beyer, Ben & Bro., 1496 Bryant, Bronx, N. Y.

Beard, Billy, Geo. Primrose's Illustrata.
Beattie, Bob, 594 E. 143, N. Y.
Beatties, Jugglings, 137 Park, Paterson.
Beauvais, Arthur, & Co., Victor House, Chicago.
Bedell Bros., 211 E. 14, N. Y.
Bedini, Donat, & Dogs, 229 W. 38, N. Y.
Beecher & Maye, 23 Atlantic, Bridgeton, N. J.
Belmel, L., 340 E. 87, N. Y.
Belford, Al G., Frank A. Robbins, C. R.
Belford Bros., Ringling Bros., C. R.
Bell & Richards, 211 E. 14, N. Y.
Bell, Crystal, 308 Wayne, Hamilton, O.
Bell, Frank, 1533 Broadway, N. Y.
Bell Boys Trio, 142 W. 131, N. Y.
Bell, Chas., Ringling Bros., C. R.
Bell, Hazel, Ferns, New Castle, Ind.
Bella, The, Barnum & Bailey, C. R.
Bennons, Musical, Gen. Del., Chicago.
Beuton, Lew, 229 W. 38, N. Y.
Bentley, Musical, 111 Clipper, San Francisco.
Benton, Maggie, 714 Thibets, Springfield, O.
Berkes, The, 409 W. 30, N. Y.
Bergin, E. Howard, Adelbert Hotel, Kansas City.
Bernier & Stella, 22 Haywood, Providence.
Berry & Berry, Great Valley, N. Y.
Beverly, Frank & Louise, 288 Merrick, Detroit.
Beun, Teddy, Osborne Hotel, Atlantic City.
Biehl, Musical, Lodge, Clowdercroft, New Mex.
Big City Quartette, 16, Orpheum, San Francisco.
Billings & Blaney, 186 Endicott, Worcester, Mass.

Bingham, 335 Beacon, Somerville, Mass.
Bingham, Kittie, 335 Beacon, Somerville, Mass.
Binney & Chapman, Gen., Columbia, Tenn., Indef.
Blach, John, 133 W. 45, N. Y.
Black & Leslie, 310 E. 9th, N. Y.
Blondell, George J., 50 E. Houston, N. Y.
Blue Cadets, 51 Hanover, Boston.
Blush, T. E., 3241 Haywood, Denver.
Blair, Rose, 70 W. 50, N. Y.
Blanchard, Eleanor, Grand, Victoria, B. C.
Boorum, Mattie, 154 Clifton Pl., Brooklyn.
Booth & Gordon, 449 W. 2nd, Long Beach, Cal.
Bokker, Henry, 63 Forsyth, N. Y.
Boles, FIVE, 44 Curtis, Grand Rapids.
Borella, Arthur, Barnum & Bailey, C. R.
Bottomley Troupe, N. A. C., 18 Cedar, Brooklyn.
Bouldon & Quinn, Concord Pk., Concord, N. H.
Bowers Comedy Quartet, 221 Charles, W. Hoboken.
Bowers & Smith, Oliver, Everett, Mass.
Bowers, Walter & Crocker, Shea's, Buffalo.
Borani & Nevaro, 130 E. 18, N. Y.
Bowen & Vetter, 313 N. Wash., Baltimore.
Borsini Troupe, Hagenbeck-Wallace, C. R.
Bordon & Zeno, 609 N. Wood, Chicago.
Bowman Bros., 224 W. 43, N. Y.
"Boys in Blue," 240 E. 21, N. Y.
Boyce, Jack, 1533 Broadway, N. Y.
Boyd & Veola, 119 E. 14, N. Y.
Bradford, The, 230 W. 41, N. Y.
Bradna & Derrick, Barnum & Bailey, C. R.

Bradley & Davis, Barnum & Bailey, C. R.
Bradys, The, 306, W. 43, N. Y.
Brigham, Anna E., 28 Exchange, Binghamton.
Brian, L. E., 23, Haymarket, London, Eng.
Brantford, Tom, Park Hotel, Fort Chester, N. Y.
Brays, The, Campbell Bros., C. R.
Breen, Harry, 31, Columbus, O.
Brenon, Downing, Majestic, Montgomery, Ala.
Brindamour, 1402 B'way, N. Y.
Brissau, Alice, Barnum & Bailey, C. R.
Britton, Eddie, Coliseum, Burlington, Indef.
Broad Billy, 1533 Broadway, N. Y.
Brobst Trio, Pottsville, Pa.
Brooks & Jeanette, 1002 Madison, N. Y.
Brooks & Vedder, 8 Manhattan, N. Y.
Brownies, The, E. F. D., No. 8, Topeka, Kas.
Brown Bros. & Kealey, 1246 Wabash, Chicago.
Brown, E. Jay, Columbus Gardens, Columbus, O.
Brown, George, Barnum & Bailey, C. R.
Brown & Navarro, 4 W. 135, N. Y.
Brooks & Clark, 2464 Paton, Philadelphia.
Brown & Wilmet, 71 Glen, Malden, N. Y.
Brown & Wright, 244 W. 46, N. Y.
Browning, Flora, 1533 Broadway, N. Y.
Browning, Mr. & Mrs., Hotel Everett, N. Y.
Browning & Le Van, 695 Cauldwell, N. Y.
Bruces, The, 1525 State, Chicago.
Brunettes, Cycling, Steeplechase, Atlantic City.
Bryant & Saville, 2323 N. Bouvier, Phila.
Burke & Finn, 44 7th Ave., N. Y.
Burton & Brooks, Fair Haven, N. J.
Burch Bros., Teuch, Detroit.
Buckley, Musical, 1340 Brook, N. Y.
Buckeye Trio, 646 E. Center, Marion, O.
Burdette, Madeline, 212 W. 44, N. Y.
Burke, John & Mae, 2206 No. 2, Phila.
Burke, John P., Flood's Park, Baltimore.
Buckley's Dogs, Ringling Bros., C. R.
Buckeye State Four, 2364 E. 87, Cleveland.
Bures & Clara, Barnum & Bailey, C. R.
Burgess, Harvey J., 637 Trenton, Pittsburgh.
Burke, Wm. H., 84 Barstow, Providence.
Burke-Touhey & Co., East Haddam, Conn.
Burke & Urdine, 119 E. 14, N. Y.
Burna, Harry, 2889 Scoville, Cleveland.
Burns, Morris & Co., 54 Hermon, Jersey City.
Burns & Emerson, 1 Place Belvidere, Paris.
Burna & Robbins, Bijou, Newark, Indef.
Burnell, Lillian, 511 W. North, Chicago.
Burton & Burton, 145 Lawrence, Brooklyn, N. Y.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.
Burrows, Traversa Co., 54 Verplanck, N. Y.
Bush & Elliott, 1354 55, Brooklyn.
Busser, Walter H., Orpha, Madison, Wis., Indef.
Busler, Jesse Lee, Northdale, Pittsburgh.
Burlinow, The Ringling Bros., C. R.
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Casazza, The, 4013 So. Artesian, Chicago.
Casey & Craney, 16 1/2 So. 5, Elizabeth.
Castellane & Bro., National, Havana, Cuba.
Caswell, M. & Arnold, Touring, So. Africa.
Castano, Edward, 104 W. 61, N. Y.
Celest, 74 Grove road, Clapham Park, London.
Chadwick Trio, 229 W. 38, N. Y.
Chameroys, The, 1351 45, Boro. Park, N. Y.
Chantrell & Schuyler, 219 Prospect, Brooklyn.
Chapin, Benjamin, Lake Club, N. Y.
Chester & Jones, 211 E. 14, N. Y.
Chiquilla, Princess, Shoreview Pl., Jamaica, L. I.
Christy, Wayne G., 776 8th Ave., N. Y.
Church City Four, Horizon Lodge, Lake George, N. Y.
Claire, Ina, Fairland Pl., Passaic, N. J.
Clark, Sydney, 64 E. 110, N. Y.
Clairmont, 2051 Ryder Ave., N. Y.
Clark, Edward, 1553 Broadway, N. Y.
Clark, Geo. G., 2464 Patton, Phila.
Clark, John F., 130 Feroina, Rutherford, N. J.
Clarke, Harry Corson, 180 W. 44, N. Y.
Clark & Schenck, Barnum & Bailey, C. B.
Clarke, Wilfred, 30 E. 44, N. Y.
Clarke & Temple, Riverside Pl., Saginaw, Mich.
Clarke, Three, Ringling Bros., C. B.
Claudius & Scarlet, 471 60th St., Brooklyn, N. Y.
Claus, Martha, 15 Old Broadway, N. Y.
Clayton, Drew & Co., Park, Grand Rapids.
Clemento, Frank & Rita, 27, New York.
Clements, Dudley, Brighton Beach, Music Hall.
Clifford & Burke, Orpheum, San Francisco.
Clifford, Billy S., Cliffords, Urbana, O.
Clifford, George A., Comedy, Brooklyn, Indef.
Clifford & Nolan, Cohen's Hotel, Lee Ave., B'klyn.
Clifford & Baldwin, 1975 Bergen, Brooklyn.
Clifford, Lew, 123 Ave. C., N. Y.
Clinton, Chas., 43 W. 28, New York.
Clipper Sisters, 46 Blewett, Seattle.
Clivette, 274 Indiana, Chicago.
Clito & Sylvester, 904 Walnut, Phila.
Clyo & Rochells, 87 Park, Attleboro, Mass.
Clover Comedy Club, 333 Sydenham, Phila.
Cochran, Cretette, 246 W. 10, Erie, Pa.
Cox-Lonso, 5511 E. 12th, N. Y.
Coate, Charlotte & Margaret, 1553 B'way, N. Y.
Coby & Garrison, 889 Putnam, Brooklyn.
Cogan & Bancroft, 1553 Broadway, N. Y.
Cohen, Isadore, 754 Westchester, Bronx, N. Y.
Cohen, Tillie, Palace, Boston, Indef.
Cole, Bert, Hagenbeck-Wallace, C. B.
Cole Will, 40 1/2 Ave., Brooklyn, N. Y.
Coleens, Singing, 102 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., Indef.
Collins, Nina, 265 W. 102, N. Y.
Collins & Brown, 148 Koelucko, Brooklyn.
"Colonial Dicks," K. & P. 5th Ave., N. Y.
Colonial Quartette, Crystal, St. Joe, Mo.
Conklin, Billy W., 10, Erie, Pa.
Conlon & Hastings, Paxton Pl., Harrisburg, Pa.
Conluis & Lawrence, 249 So. May, Chicago.
Connors, George, Barnum & Bailey, C. B.
Connelly, Mr. & Mrs. B., 6140 Indiana, Chicago.
Conlon & Carter, Unique, Winthrop, Indef.
Connelly & Connelly, 128 Graves, Chillicothe, Mo.
Connelly, Edward, Lake Success, N. H., Indef.
Conway & Leland, Palace, Burnley, Eng.

Cook, Frank, Austin & Stone's, Boston, Indef.
Cooke, Maurice B., 3154 Prairie, Chicago.
Cooke & Myers, 3154 Prairie, Vancouver, Wash.
Cooke & Robert, 3154 Prairie, Chicago.
Cooper, Jas. & Lucia, 2111 Amsterdam, N. Y.
Cooper & Robinson, 322 Mott, Bronx, N. Y.
Corellis, Three, Hagenbeck-Wallace, C. B.
Cornallias, Eight, Ringling Bros., C. B.
Cornara, Grimes, Newfield, N. J.
Coster, Mr. and Mrs., Electric Pl., Kankakee, Ill.
Coston, Luis, Cuba, N. Y.
Coubay, William F., 464 W. 34, N. Y.
Couthoul, Jessie, 6532 Harvard, Chicago.
Courtleigh, W. M., Lamb's Club, N. Y.
Cowler, Jimmie, 86 Carroll, Binghamton.
Crave, Nick, 983 Columbus, N. Y.
Crawford & Manning, 158 W. 48, N. Y.
Cresma, De Witt, 633 Church, Ann Arbor, Mich.
Cres & Co., 1404 Boria, Phila.
Criterion Male Quartette, 156 5th Ave., N. Y.
Croun, Morris, 21 Alfred Place, London; England
Cross, Billy, 2830 Sarah, Pittsburgh.
Crows, Will H., & Co., 358 Dearborn, Chicago.
Crucible, Mysterious, 241 Heyward, Brooklyn.
Cunningham, Bob and Daisy, 112 E. Wash., Cham
paign, Ill.
Cunningham & Marion, 183 E. 94, N. Y.
Cummings & Merley, Unique, Los Angeles, Indef.
Cunningham, Al., Hudson Theatre Bldg., N. Y.
Cunningham & Smith, 183 E. 94, N. Y.
Curtis & Blossom, 91 Newell, Greenpoint, B'klyn.
Curtis, Allen, 2250 Marion, Denver.
Curtis, Sam J. & Co., 2098 Nostrand, Brooklyn
Curzon Sisters, Coliseum, London, Eng., Indef.

D

D'Alvini, Rocky Point, R. I., Indef.
Dahl, Katherine, 309 Columbus, N. Y.
Dahl, Dorothy, 309 Columbus, N. Y.
Daly & O'Brien, 418 Strand, London, Eng.
Dallivette & Co., Theatre, Niagara Falls, Indef.
Dale, Wm., Crystal, Elkhart, Ind., Indef.
Daly & Devere, 115 E. 15, N. Y.
Dale, Doty, Dainty, 252 W. 36, N. Y.
Daly, Sydney, 2067 Pittsfield, Mass.
Daley Bros., 1370 No. Main, Fall River, Mass.
Daniels, Joseph W., 16 Tower, Forest Hill, Mass.
Darling, Phil, Sells-Floto, C. B.
Darmody, Woburn, Mass.
D'Arville Sisters, Forest Lake, Minn.
Darwin, Ringling Bros., C. B.
Daulton, Fen, 115 Irving, Brooklyn, N. Y.
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Davenport, Stick & Norma, John Robinson, C. B.
Davenport, Flossie, Bennett's, Gloucester, N. J.
Davenport, Victoria & Orrin, Barnum & Bailey.
Davey, Dancing, Circle Diamond Ranch, Tatchers,
Cal.
Davis & La Roy, Pittsburgh, Pa., Indef.
Davis, Edward, 1533 Broadway, N. Y.
Davis, Floyd, Temple, Boulder, Col., Indef.
Davis, Hal, & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., Indef.
Dawn, Zella & Co., 337 E. Market, Akron, O.
Dawson & Whitfield, 346 E. 58, N. Y.
Day, Carl, 598 7th Ave., N. Y.
Dean, Al, Barnum & Bailey, C. B.
Deery & Francis, 328 W. 30, N. Y.
Delmore & Onelda, Fawn New Knighton, Pa.
Delmore & Wilson, 25, Schmulk Pl., Rockaway,
L. I.
Delmo, 38 Rose, Buffalo, N. Y.
Delmore, Misses, 418 W. Adams, Chicago.
Delavoy & Feller, Chicago.
Dell & Miller, Hippodrome, Buffalo, Indef.
De Loria, Musical, 218 Swan, Buffalo.
De Veau, Hubert, 364 Prospect Pl., Brooklyn.
De Camo, Chas., & Dogs, 8 Union Square, N. Y.
De Chantal Twins, Sahasia Pl., Taunton, Mass.
De Cotret & Roko, Unique, Greenville, S. C.
Demarco, The, Philadelphia.
Demonio & Belle, Englewood, N. J., Indef.
Denman, George, Barnum & Bailey, C. B.
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De Haven Sextet, Orpheum, Salt Lake, N. Y.
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De Mont, Robert, Trio, 722 W. 14 Pl., Chicago.
De Mutha, The, 20 Central, Albany.
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Devine, Doc, Ashland Hotel, Phila.
De Van, Johnnie, 2953 Vernon, Chicago.
De Veide & Zolda, Celeron Pl., Jamestown, N. Y.
De Vay & Miller, 208 E. 14, N. Y.
De Verc, Madeleine, 54 W. 25, N. Y.
De Young, Tom, 150 E. 113, N. Y.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
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Devlin & Elwood, 1553 Broadway, N. Y.
Dike, Lillian Mary, Brooklyn Stock Co., Indef.
Diamond & May, Fischer's, Los Angeles, Indef.
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O.
Dixon, Nona, 5626 Carpenter, Chicago.
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Dohn, Robert, Barnum & Bailey, C. B.
Donavan, Emma, Hagenbeck-Wallace, C. B.
Dorsch & Russell, 604 So. Belmont, Newark, N. J.
Dovic Quartette, 100 Wells, Toronto.
Dotson, Howard, 435 Bingham, Reading.

Dove & Lee, 422 W. 45, N. Y.
Doyle, Maj. Jas. D., 1358 Broadway, N. Y.
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Down, Josh., Revere House, Chicago.
Drew, Dorothy, touring South Africa.
Du Bois, Great, Co., 2067 N. Main, Bridgeport.
Dudley, O. E., Crystal, Ind., Indef.
Duff & Walsh, 2308 Fairmount, Philadelphia.
Dunne, Thos. P., 128 E. 19, N. Y.
Duncan, A. O., Orpheum, Denver.
Duncan, Tom, Ringling Bros., C. B.
Dunedin Troupe, Hippo, Wigan, Eng.
Dunn, James, 404 W. 51, N. Y.
Dunn & Miller, Richmond Hotel, Chicago.
Dupres, Fred, Martin Luther Str. 9, Berlin.
Dupree, George A. Libby, 228 W. 25, N. Y.
Dupree, Jeanette, 1184 Fulton, Brooklyn, N. Y.
Dutous, Three, Ringling Bros., C. B.

E

Eckhoff & Gordon, East Haddam, Conn.
Edinger Sisters, R. F. D. No. 1, Trenton, N. J.
Edmonds & Haley, 306 E. 90, Chicago.
Edmonds & Monie, 306 E. 90, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, Indef.
Edwards, Robert M., & Family, 114 W. 100, N. Y.
Edwards, The, 100 W. Stockton, N. S., Pittsburgh.
Edyth, Rose, 345 W. 23, N. Y.
Edwards & Vaughan, 2039 Lawrence, Phila.
Egbert, H. Master, Bijou, Wildwood, N. J., Indef.
Egger, Fred, Bardam & Bailey, C. B.
Ehrendall Bros., 1344 Leffingwell, St. Louis.
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Eltinge, Julian, N. Y. Theatre, N. Y., Indef.
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Ellsworth, Charley, 64 E. 11, St. Paul.
Elmore & Ray, Family, Indianapolis.
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Emery's, The, Olympic, Chattanooga, Tenn.
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Emerald Trio, 443 Central Ave., Brooklyn.
Ellsworth, Mr. & Mrs. H., National Hotel, Chi.
Elmerson & Baldwin, Hotel Churchill, N. Y.
Emmett & Lower, 2439 Turner, Phila.
Empire of Music, Four, 331 W. 34, N. Y.
Empire Comedy Four, Queens Hotel, London, Eng.
Epps & Loretta, 210 W. 27, N. Y.
Erb & Stanley, Moline, Ill.
Ergott & King, Circus Sinsinell, Warsaw, Russia.
Ermalinda, 8 Union Square, N. Y.
Espe, Dutton & Espe, 17, Orpheum, Minneapolis.
Eugene Trio, 596 Orange Grov., Pasadena, Cal.
Edgertons, The, Orpheum, Denver.
Edwards, Fred R., Volk's, Bellefontaine, O.
Emmett, H. W., 2433 Turner, Phila.
Evans & Lloyd, 923 E. 12, Brooklyn.
Evans, Louis, Inman's, Coney Island, Indef.
Evans, Marie, Grand, Tacoma.
Everett & Egan, 415 W. 51, N. Y.
Excels, Louise, Hagenbeck-Wallace, C. B.

F

Faber, Aista, Hagenbeck-Wallace, C. B.
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Fairchild, M. & E., 141 W. 11th, Wilkes-Barre.
Fairchild, Violet, 465 N. Marshallfield, Chicago.
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Farson & Ransley, Dunlop Hotel, Atlantic City.
Farlaurdaux, Camille, Palace, Boston.
Farb, Bave, 515 W. 6, Cincinnati.
Farlaurdaux, Thine Doll, Bijou, Wexley, R. I.
Farrell & Boy, Orpheum, San Francisco.
Farrell, Charlie, 352 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, London.
Fascosa, Four, Barnum & Bailey, C. B.
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Fenille & Star, Orpheum, San Francisco.
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Favars, Marguerite, Saratoga Hotel, Chicago.
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Fonda, Dell & Fonda, 132 E. 17, N. Y.
Force & Williams, Titusville, Pa.
Ferguson, D. & B., 68 W. 53, Bayonne, N. J.
Ferguson & De Free, 313 E. 71, N. Y.
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Fidler & Shelton, 17 Trent, Trenton.
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Fields, W. C., Hippodrome, London, Eng., Indef.
Fields, Will H., Grand, Fargo, N. D.
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Filion & Errol, 262 Main, Hollywood, Cal.
Flisk, Henry, 150 Potomac, Chicago.
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Fisher, Mr. & Mrs., 531 Wash., Brookline, Mass.
Flake & McDonough, 753 Jennings, N. Y.
Flatow & Dunn, 111 W. 96, N. Y.
Fletcher, Charles, Leonard, 14 Leicester, London.
Foster, The Marvel, 153 W. 9, So. Boston.
Fords, Famous, 391 Gates, B'klyn.
Fortuna & De Virne, Hagenbeck-Wallace, C. B.
Foreman, Edgar & Co., 1553 Broadway, N. Y.
Foster, George, 60 N. Clark, Chicago.
Foster, E., & Dog, 211 Pearl, Brooklyn.
Fox & Hughes, Empire, Boise, Idaho, Indef.
Fox, Will H., Empire, Midway, Ind.
Foster, Geo. H., 2830 York, Philadelphia.

Cobb's Corner

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No. 128. A Weekly Word with WILL the
Wordwright.

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Now an emphatic hit. Am ready to let loose.

"BAREFOOT DAYS"

Now an emphatic hit. Am ready to let loose.

"THINK ONE LITTLE
THINK OF ME"

Now an emphatic hit. Am ready to let loose.

"CHEER UP, CHARLIE"

Now an emphatic hit. Am ready to let loose.

"THAT FIRST GIRL"

And the first sky schooner ditty.

"ALL THE WAY UP TO
THE MOON, BOYS"

P. S.—Send at once to Gus Edwards for

"Fun in a Boarding House," 17, Trent, Trenton,
N. J.

WILL D. COBB

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Franklin, Billie, 708 7, S. W. Washington, D. C.
Friend & Downing, 1864 7th, N. Y.
Frederick's Musical Trio, Waldman's Pl., Erie,
Pa.
Frederans, Great, Barnum & Bailey, C. B.
Fredo, George, Mannion's Pl., St. Louis.
Franks, Jesse J., Hagenbeck-Wallace, C. B.
French & Inman, 71 Lincoln, Chicago.
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Frost, Chris, 917 W. 6, Fairbairn, Minn.
Fuller, Ida, 138 Alexander Ave., N. Y.
Fulton & Dersey, Family, No. Townsend, N. Y.
Fulton, May, Crescent Gardens, Reverse Beach,
Mass.
"Fun in a Boarding House," 17, Trent, Trenton,
N. J.

G

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Galletta, Monkeys, 604 Maplewood, Chicago.
Galand, 82 Summer, Brooklyn.
Galloway, Bert, Davis, Bradock, Pa.
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Gath, Carl & Erma, 44 Cass, Chicago.
Garner, Eddie, 27 High, Newark.
Gardner, Arline, 1958 No. 8, Phila.
Gardners, Three, 1438 No. 8, Phila.
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Gaston & Green, Majestic, Chicago.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor, Bobby, 5602 5th Ave., Chicago.
Gaylor, Chas., 768 17, Detroit.
Gehane, Mayme, & Col., 200 E. 33, N. Y.
Genard & Rand, Orpheum, Minneapolis.
George, Edwin, Mannion's Pl., St. Louis.
Gelger & Walters, Four Mile Creek Pl., Erie, Pa.
Geyer, Bert, 818 N. F. St., Richmond, Ind.
Georgetta, Great, 104 E. 14, N. Y.
Geromes, The, Barnum & Bailey, C. B.
Gibson, Fay, Standard, New York, Indef.
Gilbert, Jane, 400 W. 23, New York.
Gillette Sisters, 60 Manhattan, N. Y.
Gilmale, 59 W. Eagle, E. Boston.
Girard, Frank, Brighton Beach, N. Y.
Girard & Gardner, 17, Young's Pier, Atlantic City.
Grimes, T. & G., Grimes Corners, Newfield, N. J.
Gladstone, Ida, 242 W. 43, N. Y.
Gleason, John & Bertha, & Houlihan, Majestic,
Denver.
Godfrey & Henderson, 1553 Broadway, N. Y.
Godfrey & Erieleben, Park Hotel, Chicago.
Goets, Nat., 1818 Tree, Donora, Pa.
Goforth & Doyle, Oakland, Greensburg, Pa.
Golder, Bert, Harris, Bradock, Pa.
Golden Gate Quintet, 340 W. 30, N. Y.
Golden & Hughes, P. O. Millford, Mass.
Goldin Russian Troupe, Sells-Floto, C. B.
Goodwin, Six, Ringling Bros., C. B.
Goodwin & Lane, 3435 Chestnut, Philadelphia.
Gormab & Cushman, 203 E. 14, N. Y.
Golden, Maria, Gerard Hotel, N. Y.
Gordon, Jas. M., 211 W. 11th, Kansas City, Mo.
Gordon, Cliff, 8 E. 106, N. Y.
Gordon & Hayes, 291 Wabash, Chicago.
Gordon & Roy, 1777 Atlantic, Brooklyn.
Gordon & Shanon, 113 W. 48, N. Y.
Gorman & West, 52 E. 88, N. Y.
Goshen, Alice, 209 Mermaid, Coney Island.
Goshen, Bobby, Harlow Minstrels.
Grace, The, 224 W. 25, N. Y.
Grant, Bert & Bertha, 2958 Dearborn, Chicago.
Grant, Sydney, 10 W. 45, N. Y.
Graham, Geo. W., Seaside, Providence, Indef.
Graham & Lawrence, Puritan, Fall River.
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2—THE GREATEST OF ALL MARCH SONGS, BAR NONE—2

"OVER THE HILLS AND FAR AWAY"

3—THE BALLAD BEAUTIFUL OF A LIFETIME—3

"ROSES BRING DREAMS OF YOU"

4—THE SONG THAT MAKES YOU GLAD YOU'RE SINGING IT—4

"YOU'LL BE SORRY JUST TOO LATE"

5—THE ONLY COON HIT IN THE FIELD TO-DAY—5

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H

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Harris, Joe, Revere House, Chicago.
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Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
Has, Hash, 914 Cherry, Williamsport, Pa.
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Hays, Ed. C. & Clarence, Wheeling Pl., Wheel-
ing, W. Va.
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Heury, Roething, St. Charles Hotel, Chicago.
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Boston.

Derbert, Mabel, 404 Main, Woborn, Mo.
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Herman & Netser, 308 Livingston, N. Y.
Hermann, Adelaide, Gley House, N. Y.
Herron, Bertha, Orpheum, Oakland.
Hess, Billy, Iman's, Coney Island, Indef.
Hewittes, The, 606 Ave. G, Council Bluffs, Ia.
Hess Sisters, 268 W. 55, N. Y.
Heuman Trio, Elgin, Ill.
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Hlatt Family, Palace, London, Eng.
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Huebin & White, Bijou, Perth Amboy.
Huettemann, Miss, Barnum & Bailey, C. R.
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Prampin Musical Co., Henderson's, Coney Island.
Price, Bob, Crystal Palace, Montreal, Indef.
Price, John H., & Co., 211 E. 14, N. Y.
Primrose, Fred, 376 Wallabout, Brooklyn.
Prossit Trio, Ringling Bros., C. E.
Pryors, The, 30 No. Main, Providence.
Psycho, Mlle., Gen. Del., Kansas City.
Pucks, Two, 165 E. 80, N. Y.
Pudgie & Emmett, 464 Biwettt, Seattle.
Pullen, Louella, 194 Jefferson, Trenton.

Q

Quaker City Quartette, 403 Macon, B'klyn, N. Y.
Quinn Bros., 31 Beaconsfield, Toronto.
Quigg & Mack, 115 E. 14, N. Y.

R

Rainbow Sisters, Electric Pk., Detroit.
Radford & Valentine, Oxford Music Hall, London.
Raleigh & Harrington, 233 Winter, Hagerstown.
Ratton & Son, Box 641, Patchogue, L. I., N. Y.
Rankin, Herbert, 818 Armitage, Chicago.
Rastus & Banks, St. Petersburg, Russia.
Rawson & Jane, Phoenixia, N. Y.
Raymond, Frank & Edith, 97 Dearborn, Chicago.
Raymond & Hall, 6239 Loomis, Chicago.
Raymond & Harper, Hunt's Hotel, Chicago.
Raymond & Hess, 1533 Broadway, N. Y.
Rayno's, Al., Bull Dogs, Sharptown, Md.
Rasmussen, The, 4508 No. 20, Phila.
Raymond, Fredericka, 16 E. 88, N. Y.
Reid, Lillian, 116 W. Washington Pl., N. Y.
Reid Sisters, 38 Broad, Ellsworth.
Reid & Hadley, 54 Wilongby, Brooklyn.
Reed & Earl, Family, Washington, O.
Reed, John P., Kendallville, Ind.
Reed, Harry L., Washington, Buffalo, Indef.
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Remington, Mayme, Girard Hotel, N. Y.
Rene, Beale, 1064 Washington, Boston.
Rerrin & Crosby, 129 W. 29, N. Y.
Reno, Dell, 2147 6th, Helena, Mont.
Reno & Bigar, Barnum & Bailey, C. E.
Renshaw, Bert, Majestic, La Salle, Ill., Indef.
Raynard, A. D., Alf. T. Wheeler's, C. E.
Rhodes & Engel, 223a Chaucey, Brooklyn.

Rianos, Four, Orpheum, San Francisco.
Rice, Al., 202 Springfield, Newark.
Rice, Fanny, 640 Lafayette, Brooklyn.
Rice, Trus, 1223 State, Milwaukee.
Rich Duo, Bijou, I'ique, O.
Richard, Helen, Olympic Pk., New Brighton, Pa.
Richardson, Lavender & Co., Richardson Farm, No. Carver, Mass.
Ricobon's Horras, Ringling Bros., C. E.
Richards & Grever, 2212 7th Ave., N. Y.
Ring & Williams, 102 Liberty, Baltimore.
Rio, Adolph, 222 E. 14, N. Y.
Ritter & Foster, Standard, London, Eng.
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Rosa, Julian, Leeds, Eng.
Roatino & Stevens, 114 E. 11, N. Y.
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Robinson & Grant, 206 8th Ave., N. Y.
Roberts, C. E., 1851 Sherman, Denver.
Robinson, Alice, 457 Orchard, Chicago.
Roche, La Belle, Mlle., Ringling Bros., C. E.
Roethig, Henry, St. Charles Hotel, Chicago.
Rogers & Evans, 1624 Arlington, Davenport, Ia.
Rogers, Lucile, E. & P., 5th Ave., N. Y.
Rogers & Denman, 245 E. 13, N. Y.
Rogers, Mr. & Mrs., 62 Marshall, Newton Centre, Mass.
Romanoffs, The, Junction Pk., New Brighton, Pa.
Rostare, 28 W. 23, N. Y.
Rouany, Ery, String Quartette, 78 Pekin, Prov.
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Rooney Sisters, 807 N. Paterson Pk., Baltimore.
Rosa, Elmer A., 1046 Madison Ave., N. Y.
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Rose & Lewis, Coliseum, London.
Rose & Vack, 11 W. 114, N. Y.
Rosa, Jack, 67 E. 104th, N. Y.
Rosalere, White City, Dayton, O.
Russell & De Virne, Hagenbeck-Wallace, C. E.
Rouse, Jack, Air-Dome, Leavenworth, Indef.
Rowland, 127 W. 27, New York.
Royal Musical Co., 9, Brooklyn.
Ryno & Emerson, Continental Hotel, Chicago.
Ruby, Dan, Oak Summit Pk., Evansville.
Rutherford, The, Hagenbeck-Wallace, C. E.
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Ryan & Richfield, Vaud-Villa, Sayville, L. I.
Ryan, Nan, & Co., 1558 Broadway, N. Y.
Ryan & White, 504 E. 108, N. Y.
Ryan, Zorella & Jenkins, Barnum & Bailey, C. E.

S

Samuels, M., Box 116, Melrose Pk., Ill.
Sabine & Mlle, Vera, 787 De Kalb, Brooklyn.
Sada-Carmen Sisters, Barnum & Bailey, C. E.
Salamounski, E. M., Prof., Barnum & Bailey, C. E.
Salmo, Jono, Sacramento, Cal.
Samson, Doc, Coburn Greater Minstrels.
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Sautero & Marlow, 230 Catherine, Detroit.
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Schmidt, George, Alcazar, New Castle, Ind., Indef.
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Scott, Mike, 223 Third, N. Y.
Seabury & Wilkie, 187 Madison, Paterson.
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Semon Trio, Fivers House, Chicago.
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Seymour & Neater, 351 St. Nicholas, N. Y.
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 Sterling, Kltty, & Nelson, 1805 No. 12, Phila.
 Stearns, Al., care of Ward, 131 W. 26, N. Y.
 Stevens, E. J., 155 So. First, Brooklyn.
 Stevens & Boehm, 325 E. 14, N. Y.
 Stewart & Desmond, 147 W. 142, N. Y.
 Stephens, Harry, 242 W. 48, N. Y.
 Stephenson, Charles, Scarboro Beach, Toronto.
 Stickner, Emma, Ringling Bros., C. E.
 Stickey, Miss E., Barnum & Bailey, C. E.
 Stickey's Pony & Doga, Hempstead, L. I.
 Stickey, Robert, Ringling Bros., C. E.
 Stirk & London, 28 Hancock, Brooklyn, Mass.
 Stoddards, The, 317 Kirkpatrick, Syracuse.
 Stone, Happy, Inman's, Coney Island, Indef.
 Stone, Wizard, Hippodrome, London.
 St. Claire, Minnie, 4800 Easton, St. Louis.
 St. Elmo, Leo, 1553 Broadway, N. Y.
 Strickland, E. C., 203 Elliott, Buffalo.
 Strong, Inman's, Coney Island, Indef.
 Strutzman & May, 1553 Broadway, N. Y.
 Stuart & Keeley, 822 College, Indianapolis.
 Stuart, J. Francis, 214 No. 8, Philadelphia.
 Sullivan, W. J., Bijou, Jamestown, N. D., Indef.
 Sullivan Bros., So. High, Milford, Mass.
 Sully & Daly, Hotel Olyphers, E. E., Pittsburg.
 Sully & Phelps, O. E., Fon du Lac, Wis.
 Summers & Winters, 2329 Prairie, Chicago.
 Sutcliffe Troupe, Hanla, Hamburg, Ger.
 Sutter & Burns, 211 Walworth, Brooklyn.
 Swain & Powers, Buffalo Bill, C. E.
 Sweet, Eugene, The Ygdr, Block Island, R. I.
 Sweeney, John S., 452 Turner, Allentown, Pa.
 Swor Bros., 718 W. 62, Chicago.
 Sylow, Barnum & Bailey, C. E.
 Symonds, Jack, Woodlyn Pl., Camden, N. J.
 Symphonla Musical Trio, 26 N. Jefferson, Dayton.

T

Taneau, 10 Central, Brooklyn.
 Taneau, Felix & Claxton, 831 E. 88, N. Y.
 Tanks, Ringling Bros., C. E.
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 Tegge & Daniel, 2148 No. Robey, Chicago.
 Tempest Trio, 124 Boneyan, Jersey City.
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 The Quartet, 1553 Broadway, N. Y.
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 Traversa, Belle, 207 W. 38, N. Y.
 Thomas, David, c. o. Moyer, Atlanta, Ga.
 Thompson, Harry, 112 Covert, Brooklyn.
 Thompson Sisters, Davenport, Ia., Indef.
 Thorne, Mr. & Mrs., Hotel Braddock, N. Y.
 Thornton, Gies, 1547 Broadway, N. Y.
 Thaleros, Hagenbeck-Wallace, C. E.
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 Thurston, Leslie, 85 Lexington N. Y.
 Tiddlewinks & Dugan, 503 Hudson, N. Y.
 Tierney, Belle, 74 N. Main, Woonsocket, R. I.
 Tiesches, The, 114 E. Liverpool, O.
 Tierney & O'Dell, Grand, Vallejo, Cal.
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 Tinney, Frank H., 612 Moore, Philadelphia.
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 Tracey & Carter, 1553 Broadway, N. Y.
 Trainour & Dale, 1553 Broadway, N. Y.
 Trizie Trio, 876 N. Randolph, Phila.
 Trillers, The, 846 E. 20, N. Y.
 Trumbadora, Three, 226 Park, Newark.
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 Turpin, Ben, 310 E. Superior, Chicago.
 Ty Bell Sisters, Sells-Floto, C. E.
 Tyce, Lillian, 733 Mt. Prospect, Newark.
 Tyrolans, Rainer's, White Fish Bay, Milwaukee.

U

Ulrich, Fritz, 206 W. 44, N. Y.
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 Vedmars, The, 749 Amsterdam, N. Y.
 Verdi Musical Four, 46 W. 28, N. Y.
 Vermette-Carpottie, Trio, 431 Breboenf, Montreal.
 Verna, Belle, 335 Beacon, Romerville, Mass.
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 Wahlund, Tekela Trio, 205 W. 22, N. Y.
 Wait, Emilie, Olympic, Chattanooga, Tenn., Indef.
 Waite, Willie, 2214 Adams, St. Louis.
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 Walker, Nella, Grand, Portland, Ore.
 Waller & Magill, Park, Winsted, Conn.
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 Walton, Fred, St. James, L. I., Indef.
 Walton, Irvin R., 121 W. 42, N. Y.
 Ward, Billy, Myrtle Ave., Brooklyn.
 Wards, The, Ringling Bros., C. E.
 Warner, Stanley M., 126 W. 112, N. Y.
 Watson & Little, 301 W. 118, N. Y.
 Ward Trio, 640 E. Milwaukee.
 Warner & Lakewood, 1553 Broadway, N. Y.
 Warren, P. H., 4340 Nicolett, So. Minneapolis.
 Washer Bros., Oakland, Ky.

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 Webb, Horace, Norris & Rowe, C. E.
 Weber, Chas. S., 359 S. Orange, Newark.
 Weed, Roy, 434 Lincoln, Chicago.
 Weis, Casper H., Midget, Wildwood, N. J.
 Welch, Jas., & Co., 248 Fulton, Buffalo.
 Wearick & Waldron, 542 Lehigh, Allentown.
 Wentworth, Rose, Ringling Bros., C. E.
 Wentworth, Vesta & Teddy, 300 Pratt, N. Y.
 Weston & Clare, 16 E. 11, N. Y.
 West & Benton, 559 Front, Buffalo.
 Wesley & White, Smith Ave., Corona, L. I.
 Weston, Sam, 16 E. 111, N. Y.
 Wheeler Children, 2514 No. 25, Philadelphia.
 Whalley & Whalley, Box 202, Fitchburg, Mass.
 Wheeler, Little Children, 2514 No. 25, Phila.
 Wheelers, The, 1553 Broadway, N. Y.
 Wheeler & Rosey, 15 So. Clark, Chicago.
 Whelan & Searies, 1520 Glenwood, Phila.
 White Hawk, 750 Westchester, N. Y.
 Whitman, Frank, 2 Klely, Rockaway Beach.
 Whitman Sisters, 17, Shedy's Newport.
 Whittle, W. E., Palace, Hartlepool, Eng.
 Whitehead, Chas., 408 W. 33, N. Y.
 Wilder, Marshall P., 25 No. New Hampshire, Atlantic City.
 Williams, Annie Leslie, 4224 Wabash, Chicago.
 Williams, Cow Boy, Litchfield, Conn.
 Williams, C. W., Richmond Hill, L. I.
 Williams & Mayer, 309 W. 55, N. Y.
 Williams & Weston, 203 State, Chicago.
 Williamson & Gilbert, Hagenbeck-Wallace, C. E.
 Williams & Stevens, 3516 Calumet, Chicago.
 Wilson, Tony, Heloise & Armors Sisters, 1 Prime rd., Brixton, London, S. E., Eng.
 Wilson, Alf. & Mabe, 256 W. 87, N. Y.
 Wilson Brothers, 1508 So. 6, Maywood, Ill.
 Wilson, Frank, 1876 W. 23, Los Angeles.
 Wilson, Lizzie N., 175 Franklin, Buffalo.
 Wilson, Raleigh, Campbell Bros., C. E.
 Wincherman, V. F., 201 E. 14, N. Y.
 Winkler & Kress, Casino, No. Beach, N. Y.
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 Winston's Seals, Steepchase Pl., Bridgeport, Ct.
 Wood Bros., 207 E. 14, N. Y.
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 Woods, Lew, 5024A, Fairmount, St. Louis, Indef.
 Wood & Woods, Ringling Bros., C. E.
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 Wolfe & Stevens, 150 W. Congress, Chicago.
 Wordette, Estelle & Co., 40 W. 34, N. Y.
 Wormser Tots, 502 W. 3, Davenport, Ia.
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 Worthley, Minthorne, 125 Lexington, N. Y.
 Wotan, Barnum & Bailey, C. E.
 Wouff, Edward, Barnum & Bailey, C. E.
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Y

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Z


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Comrades, Four, Empire, Frisco, Cal.
Courtney & Dunn, Atlantic City, N. J., Indef.
Dare, Harry, Steeplechase Pier, Atlantic City.
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Delmore & Darrell, 1515 9th, E. Oakland, Cal.
Edgerton, The, Orpheum, Denver.
Emmett, Hugh J., & Co., Bijou, Winnipeg.
Fanton Trio, Thalia, Chicago.
Garden, West & Sunshine, Scenic Temple, Revere Beach, Mass.
Gibson, Sydney C., Orpheum, Salt Lake.
Hamlin, Richard, 51 Scovel, Detroit.
Hibbert & Warren, Keith's, Phila.
Howard & Howard, Majestic, Chicago.
Keefe, Matt, N. Y. Theatre, N. Y., Indef.
King, Julian, N. Y. Theatre, N. Y., Indef.
La Fayette, Lamont & Co., 911 Vine, Cincinnati.
La Vine, Cimarón, Trio, Orpheum, Los Angeles.
Leonard, Eddie, N. Y. Theatre, N. Y., Indef.
Lucier, Lucy, Ingersoll Pk., Des Moines, Ia.
Majestic Musical Four, Forrest Pk., Highlands, St. Louis.

Morrell, Frank, N. Y. Theatre, N. Y., Indef.
Myers & Rose, Keith's, Phila.
Nagel & Adams, Pantages, Tacoma, Wash.
Nodas & Nozinas, 261 Seymour, Auburn, N. Y.
Rice & Prevost, N. Y. Theatre, N. Y., Indef.
Ringling, Adolph, Olcott Beach, Olcott, N. Y.
Rosey, C. W., Park, Brockton, Mass.
Thatcher, George, N. Y. Theatre, N. Y., Indef.
Tivoli Quartette, Ingersoll Pk., Des Moines, Ia.
Waterbury Bros. & Tenney, N. Y. Theatre, N. Y., Indef.
Williams Duo, Family, Des Moines, Ia.
Zansibar, Arabs, Pantages, Portland, Ore.

CIRCUS ROUTES

Barnum & Bailey, Aug. 10, Balser City, Ore.;
11, La Grande; 12, Walla Walla, Wash.; 13,
Garfield; 14, Spokane; 15, Wenatchee; 17, Van-
couver, B. C.; 18, Bellingham, Wash.; 19, Ev-
erett; 20-21, Seattle; 22, Tacoma; 24, Centra-
lia, Wash.
Buffalo Bill, Aug. 8, Jackson, Mich.; 10, Grand
Rapids; 11, Kalamazoo; 12, Battle Creek; 13,

So. Bend, Ind.; 14, Joliet, Ill.; 15, Elgin; 17,
Milwaukee, Wis.; 18, Madison; 19, La Crosse;
20, Eau Claire; 21, Superior; 22, Duluth; 24,
Minneapolis; 25, St. Paul; 26, St. James; 27,
Sioux City, Ia.; 28, Omaha, Neb.; 29, Grand
Island.
Campbell Bros., Aug. 10, Curtis, Neb.; 11,
Campbell; 12, Edgar; 13, Tobals; 14, Fairbury.
Cole Bros., Aug. 10, Lancaster, N. H.; 11, St.
Johnsbury, Vt.; 12, Newport; 13, Rickford; 18,
Middleburn, Vt.; 19, Rutland; 20, Bennington;
21, White Creek, N. Y.
Gentry Bros., Aug. 10, Emporia, Kas.; 11, New-
ton; 12, Hutchinson; 13, Wichita; 14, Welling-
ton; 15, Winfield.
Hagenbeck-Wallace, Aug. 10, St. Joe, Mo.; 11,
Canollton; 12, Mascline; 13, Kirksville; 14,
Ottumwa, Ia.; 15, Albia, Ia.
Miller Bros., Aug. 10, Bay City, Mich.; 11, E.
Tawas; 12, Alpena; 13, Cheboygan; 14, Boyne
City; 15, Petoskey.
Morris & Rowe, Aug. 8, Hibbing, Can.; 10, Grand
Rapids.
Parker, Great, Aug. 9, Superior, Wis.; 10, Bay
City, Mich.; 11, E. Tawas; 13, Cheboygan, Wis.
Parker, C. W., Aug. 9, Rapid City, S. D.; 10,
Deadwood; 15, Pipeston, Minn.; 16, Crawford,
Neb.
Robinson, Aug. 11, Sturgis, S. D.; 12,
Buffalo Gap; 13, Chadron; 14, Gordon; 15,
Cody; 17, Valentine; 18, Alineaworth; 19, At-
kinson; 20, O'Neill; 21, Nelligh; 22, Niohrara;
24, Gregory; 25, Bonesteel; 27, Creighton; 28,
Stanton; 29, West Point; 31, Newmans, Grove,
S. D.
Ringling Bros., Aug. 8, Mariasfield, O.; 10, Marion;
11, Bellefontaine; 12, Muncie, Ind.; 13, Shelby-
ville; 14, Bloomington; 15, Lafayette; 17, De-
catur, Ill.; 18, Springfield; 19, Bloomington; 20,
Peoria; 21, Galesburg; 22, Quincy.
Sells Photo, Aug. 8, Paola, Kas.; 10, Kansas City,
Mo.
Sun Bros., Aug. 20, Charlesville, Tenn.; 21, Ash-
land City; 22, Lebanon; 24, Carthage; 25, Cooke-
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Mack, J. C.
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Nelson, Agnes (2).
Nelson, Jr., Artie (C.
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Nelson, Arthur (2).
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Nile, Grace.
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Noblette, Mrs. (C. O.)
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Travis, Annie.
Tosarden, H.
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Wilson, Harry.
Wilson, George.
Wilson, Miss Leslie.
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Winner, Ellie.
Waite, Willie.

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Mr. and Mrs. W. S. Butterfield, of Battle Creek, Mich., have an eight pound baby girl born July 20th. This is the fourth addition to the Butterfields, all girls. The father is the director of several large vaudeville houses in Michigan.



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CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WISBERG.

VARIETY'S Chicago Office.
Chicago Opera House Block.

MAJESTIC (Kohl & Castle, mgrs. Monday rehearsal 9).—Maggie Cline; Gennaro's Band; Bedouin Arabs; "College Girls"; Chas. Bradshaw and company; Swor Bros.; Shields and Rogers; Rooney Sisters; Fevlin and Elwood; Cycling Zamoras.

OLYMPIC (Kohl and Castle, mgrs. Monday rehearsal 9).—The Novellas; Quaker City Quartet; O'Brien and Havel; Conn, Downey and Willard; George Armstrong; Divendo and Ladue; Charlotte Townsend and company; Bert and Bertha Grant; Margaret Dale.

PREMIER.—Taggard and West; Jay Bogart; Hebard and Fuller; Joe Christopher; Roberts and Roberts; Sherwood and Walker.

GEM.—West and Fowler; Beatrice and Loftus; Beatrice Loftus; Louie F. Ross; Gem Stock Co.

OILIA.—BeGar Sisters; Herbert O'Connor and company; Stapleton and Chaney; May Kirby.

NATIONAL.—The Landeros; Joseph Carrella; Chas. Nielson; Kramer and Willard.

CRYSTAL.—The Hatches; Lillian Shaw; Chas. Nye; Jack Brannigan.

NEW GEM.—Joyce Sisters; Smiling Joe Harris; The M.

LYRIC (Chicago Heights, Ill.).—Victor Faust; Emmett and McNell; Nibbe and Bordeaux; Lyric Stock Co.

NOTES.—The "Honeymoon Trail" road company is now in active rehearsal. Bert Baker, the typical tad, and Harry Stone have the two principal male parts. "The Mac Quartet," which I. H. Herk improvised for "Miss New York, Jr.," is minus a member. He is the bass and his name is McKislon. McKislon attended the rehearsals for two weeks and disappeared for several days without leaving traces of his whereabouts. Now the "Mac" Trio are looking for a deep voiced singer to complete the quartet. Lee White, of Perry and White, will again be one of the best dressed women in burlesque the coming season. She will wear several new stunning gowns made by Keller, of Chicago.

NOTES.—Annie Vivian, late of the Two Villains, sharpshooters, is arranging time through the Western Vaudeville Association for next season. Sid J. Eason's theatre opens the regular season on Saturday, August 29, with the Bents-Santley Company. The Dancing DeLaceys are resting at home for the summer; they open in the East for twelve weeks, commencing Sept. 7. The United States Four male quartet and Ethel Kirk, the soprano, will emerge the coming season in a comedy singing sketch prepared for them by Irving B. Lee. The combination has been booked by Arthur Fabish, of the William Morris Chicago office.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office.
1115 Van Ness Ave., (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week 26: Ben Welch, with a brand new monologue, easily held the first honors. Wilber Mack and Nellie Walker were also listed with the newcomers and made a decidedly favorable impression. Mack showed as a comedian of the snap-pleat sort and registered a distinct hit. Fentile and Carr offered a mélange of comedy and singing. The Basque Grand Opera Quartet, well received. Sadie Sherman, in her comedy "At the Photographers," filled a return date. The holdovers were The Four Fords, The Davies Trio, Martinette and Sylvester.

NATIONAL (Sid Gramman, mgr.).—Two "repeaters" were in evidence on the week's bill. Kelly and Violet have played return dates at this house so frequently of late the count is lost. The duo were also back for a second showing, being badly placed in the "Number 2" position. Harry Pilcer, immediately following this novelty act, had a hard spot, but did quite well, proving himself an eccentric dancer of no ordinary sort. Leo and Chapman had a clever conceit under the heading "Wanted, a Donkey." The opening being difficult, horizontal bar feats offered in a comedy vein. A pantomimic donkey bit left them laughing at the close. Oscar Lorraine, in impersonations of famous violinists, with accompanying selections on the instrument, had the favor of novelty and was well received. The Ann Hudson company had a creditable offering in a well staged sketch, entitled "Beggars."

WIGWAM (Sam Harris, mgr.).—Crimmins and Gore, with their bunch of eccentric comedy, furnished a laughing hit. McNade and May, in

the novel sketch of show life "The Emergency Act," made a strong showing. The Okito Family was the novelty feature. Le Veen and Cross Company had an original arrangement of acrobatic and strong-man feats. The Yello Duo, in whirlwind dances, and Tierney and O'Dell, added variety.

EMPIRE (W. E. Fitzmaurice, mgr.).—"Colonial Septet" the big number. Charley Harris furnished some pleasing comedy. The Three Bell Boys, favorable impression. Fliske and McDonough offered a novel sketch, entitled "The Ladies' Interfering Society." Hazard, the ventriloquist, Marvin Hammond, ill. songs, and "The Gaiety Girls" completed the program.

NOTES.—Jack Golden has been engaged as producer for Tony Lubelski's Novelty Theatre, Oakland, Cal. The productions will be on the musical farce order and according to present plans the Golden company will alternate between the Grand, Reno and the Oakland houses. The Novelty, Stockton, was destroyed by fire July 27. The house was one of the Sullivan-Considine circuit. Manager Kaiser is negotiating for a lease of the Allsky house in Stockton to place his bills.

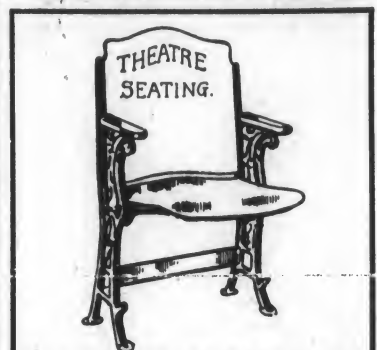
BOSTON

By ERNEST L. WAITT.

VARIETY'S Office.
Colonial Theatre Bldg.

BOSTON.—Nearly every house in the city pays some attention to the fact that 10,000 Pythians are holding their national encampment here this week at the Pastime Theatre; a long film called "Damon and Pythias," is featured. Most of the motion picture houses are decorated. KEITH'S BOSTON THEATRE.—The Roman Opera company gives a potpourri of gems from popular operas this week instead of confining an hour to one opera. The change is an improvement. Paul La Croix, "handler of hats," returns. The Exposition Four has new costumes, and Brady sings "The Door of Hope" instead of "The Palms." The change is appreciated. Lulu McConnell and Grant Simpson have a very good sketch in "A Stormy Hour" and play it well. Mattie Lockett does a good "Buster Brown" bit, dancing well. Three Renards, acrobats; Fiddler and Shelton, excellent act, the former impersonating a Chinaman. Shelton is a great pianist. Van Der Koors, slight-of-hand; McConnell Sisters, koubrettes, and the Juggling Barretts complete bill.

PALACE (Chas. H. Waldron, mgr.).—Frank Finney, in "A Henpecked Husband," featured, the olio including Clark and Hanson; Mile. Falardeaux, songs; Three Zaras and Carmen, an exceptionally good bill.



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IT HAPPENED that Miss Boley then played, after a month's run of "Nordland," her old role of Aramthe Dedincourt in "The Chaperons"; it happened that the dramatic critics accorded her brilliantly written eulogies and devoted many Sunday pages to interviews with the Princess company's new leading woman, and that the musical comedy season then waxed mightily successful for some reason.

IT HAPPENED LATER—

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MISS MAY BOLEY,
as
"KATHERINE PEEFOGEL"
in
"IT HAPPENED IN NORDLAND."

WONDERLAND PARK.—Pythians made many big excursions here. Annette Kellerman, who beat the record for a 12-mile swim here last week, attracts much attention. The Four Londons, and the Seven Whirlwind Arabs complete the free show.

PARAGON PARK.—The Iggorotes, new exhibit, here.

NORUMBEGA PARK.—Matt Ott's "Maid of Japan" in the theatre—a fine show, with Harlan P. Briggs, Andrew Tombe, Mande Dunn and Mary Harland as genuine bits. This show is the best on the Gorman circuit.

LEXINGTON PARK.—Bradley, Martin and Company, the Young American Five; the Mario Trio; Ben Johnson; and Donst, Bedini in the theatre.

NOTES.—Bessie Rosa has signed as soubrette with Ward and Vokes next season. W. T. Grover, who is to manage the Orpheum under William Morris (temporarily at least), spent a day or so here this week, and Mr. Morris looked the field over last Saturday. George H. Bachelor, manager of the Gaiety, now building, to replace the old Lyceum, has opened a temporary office in the Continental Building.

DENVER

By Martin X. Beaumont.

CRYSTAL (Wm. A. Weston, mgr.).—Week 27: Harden, headliner; Zarrow Trio, bicyclists; Joe Morris, Hebrew comedian; Carlico and Delmage, dnetists; Harry Robsart, character artist; business excellent.—**TUILLERIES** (Cecil Smith, mgr.).—Two Dots, acrobats; Leona Boyd, singing and talking; La Vigne and Van, musical; The Barretts; business good.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—With the exception of one number, "The Avenger," (New Acts), the week's bill was fitting to the extremely hot weather, though it seemed impossible to arouse the audience to any degree of enthusiasm. Louise Dresser brought along a couple of songs, and did full justice to every number, receiving a goodly share of the honors. She is a delightful entertainer, and the audience forgot the heat to bring her back to sing "My Gal Sal." Laddie Cliff repeated the success met with on his first visit. Olympia Desval, from the New

York Hippodrome, showed for the first time here a troupe of well trained animals, though the woman does little else than pose, a man sending the dogs and ponies through their paces. The act scored. The most reasonable offering was that of Butler and Bassett, who cut graceful skatorial figures on real ice. Carbery Brothers showed a much improved dancing act since they discarded the dresses. The Cycling Brunettes gave the show a fairly good start with some showy tricks. The Great Lester, billed as a "ventriloquist wonder," was missing after the first day and Jerry Cunningham, a blackface monologist from Dumont's Minstrels replaced him on Tuesday, meeting with light favor. Swan and Bamard did their rough comedy acrobatics with almost as much enthusiasm as if it was regular theatre weather and were well liked. The Kemps put over a good singing turn, and pleased. Robertson and Fanchette showed nothing out of the ordinary in their singing and dancing act, with a tough number for a finish, and Margaret Scott, singer, followed too close after the pictures to figure in the bill very much. She possesses a voice of light musical calibre. Melville Stoltz's Players in "Kiddleland," New Acts.

ST. LOUIS

By RICHARD SPANER.

VARIETY'S St. Louis Office.
322 Commercial Building.
Phone, Kinloch, 1846.

FOREST PARK HIGHLANDS (Col. John D. Hopkins, mgr.).—From his comfortable quarters in Hotel Buckingham, Col. John D. Hopkins, now once more convalescent, is managing one of the best vaudeville bills of the season at the Highlands, including Dorothy Morton's second whirl with the Cavallo band, singing all the new songs and many of the old. Dorothy instantly re-ingratiated herself in home favor and it will be hard to pick another winner in her place. In the Million Harry Richards and Company are giving their redneck comedy act; the Rednecks are acrobats despite their literary name; the Chaires never sit down a minute in their triple bar act; Adele McNeil, the comedienne, offers some new things pleasing to all portions of the house; the Bowman Brothers are blackface comedians, and the Kindsome has a number of the latest films.

MANNION'S PARK (Mannion Bros., mgrs.). Don and May Gordon Company, comedy bicyclists, have the call at 8614 South Broadway, and Dixon and Barnard, German comedians, are a close second. Huntress, spectacular fire-dancer, gives a hot exhibition without perspiration, and Gillihan and Droce are coming into their own as comedy sketchists. Lew Wells' musical monologue pleases when all other things on the bill fail and the picture machine does a trick or two worth while.

LEMP'S PARK (Bachmann Bros., mgrs.).—After an uncertain period when it was a toss-up whether Lemp's would close down or not, it was decided to continue the show another brief spell. There was a rumor that the Mewch Brothers, very successful caterers at the Cherokee Garden, would

take over the property, but Charles Lemp, the brewer, announces the news was premature and that the Bachmanns, continuing their occupancy under a monthly rental in lieu of lease, will probably stick out the season. The Imperial minstrels, with this new lease of life are good, probably to the first prox.

DELMAR GARDEN (T. T. Lewis, mgr.).—"The Mikado" is on at the Delmar, with a much changed company in the cast. Frank Stammers plays the little bit. Nee-Ban, the Mikado's attendant, neatly, being his first appearance this year. Mary Quive, sister of Gracia Quive-Van Studdford, is getting valuable experience and does what she is able to do with Yum-Yum. Johnny Young reveals in Koko, producing a brand of humor most acceptable to those unfamiliar with the Kokos of former years. The opera is nicely mounted and business continues a variable quantity.

SUBURBAN (Oppenheimer Bros., mgrs.).—Henriette Crossman, for the last week of her Northwestern stay, is appearing in "Mistress Nell," making the third play of the kind chosen by her for her first summer-stellar essay in our midst. The similarity of "Sweet Kitty Bellairs," "The Sword of the King" and the present offering, makes one believe the same costumes were used for each and all. The scenes also are almost alike and mostly of a bed chamber kind, producing a certain monotony of the Crossman repertoire. Still some of the stage pictures are above the ordinary and J. Gordon McEdward's stage management is always able.

WEST END HEIGHTS (D. E. Russell, mgr.).—Channing Pollock's sketch from the novel entitled "In A Bishop's Carriage," is the somewhat unsatisfactory choice just now on our western confines and the heavy royalties payable to Pollock et al. has caused a raise of admission prices of some thirty per cent. which bodes no good at this stage for the financial success of the week. Frederick Montague plays Latimer, one of the, to him, most trying things he ever attempted. Montague has struggled manfully through a trying season in varying health and hardly a chance for rest before his regular engagements begin. Mabel Montgomery, who is doing excellently, plays Nance Golden, neatly. With the right sort of backing Miss Montgomery could yet aspire to distinct stellar honors. Attendance at the Heights might be better, but it is, considering the higher prices, not poor by any means.

NOTES.—The regular downtown season begins Saturday and Sunday. On the former date the Standard, all repainted and refitted, starts with "The Follies of the Day."

On Sunday afternoon Havlin's, under the management of William Garen, cuts in with a new melodrama, "The Montana Limited," and a new scale of prices; daily matinees at 10 and 25 cents, and night scale of 10, 20, 30. Both the daily matinee and the night prices are innovations at Sixth and Walnut.

Manager Frank R. Tate, of the Columbia, has returned to his desk after a very brief intermission and is superintending the finishing touches on the improvements on the building, including a large new lobby, a rebuilt front and other ornamental devices. Mr. Tate's partners are at

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ATLANTIC CITY

By SIG.

YOUNG'S OCEAN PIER (W. B. Shackelford, mgr.).—Pat Conway's Band; Hanley's George Washington, Jr., Minstrels, and Kemp Sisters' Wild West Show are all doing big.—**YOUNG'S PIER THEATRE** (Ben Harris, mgr.).—Pauline Hall heads, and big hit; Favor and Sincilar, in "Hogan's Flat," big laugh; Hughie Dougherty, monologue, pleased; Hilbert and Warren, songs and dances, excellent; Mlle. Olive, juggler, fine; Harding and Ah Sid, eccentric acrobats, good; Joseph Callahan, impersonations, great.—**STEEPLECHASE PIER** (Giles Clements, mgr.).—Laro and Payne, comedy acrobats, good; Three Sensational Zoellers, gymnasts, fine; Tom Heffron, songs and dances, good; Walker G. Wroes and his 5 "Wroes Buds," songs, dances and impersonations, very good; Irene La Tour and dog, fine; The Pilots, jugglers, great; Thomas J. Quigley, songs, great.—**AMERICAN GARDEN** (Jack Demaco, mgr.).—Signor Edward Rosati, operatic, big hit again (second week); The Great Crowley, female impersonations, still a big favorite; Latell Brothers, equilibrista, great; Jewett, Hayes and Lind, songs and dances, very good; The Buckleys, sketch, good; Bertha Holland, toe dancer, fine; Walley and Walley, musical, good; Whiteman Brothers, contortionists, good; Frennman and Priddy, roller skaters, good; Guyer and Mack, songs and dances, good; May Nelson, songs, good; Millie Flait, songs, good; Edna Roberts, songs, good; Murray and Guilfoyle, comedians, excellent; Lussier Sisters, songs and dances, good; "Dixie Dancing Girls," and Milt Frankford, dancers, great; Dorothy Curtis, songs, good; Georgia Nelson, songs, good.—**YOUNG'S MILLION DOLLAR PIER** (John L. Young, mgr.).—Dawson's "Dancing Dolls," good; Adgie and her Lions, great; Mlle. Somerville and "dancing" horse, fine; Wormwood's animals, great; Juvenile Minstrels, good; Quigley, Coke and Bache, trick skaters, fine; Laureta, clown, good.—**STEEL PIER** (J. Bothwell, mgr.).—Murphy's American Minstrels, doing fine; Haley's and Vessella's bands drawing big crowds.—**BIG LION LA SHELL**, and **EMPIRE**, m. p. business, continues good.—**NOTES**.—Mike Simons spent a week here.—Geo. Young and Leo Donnelly came down from Philadelphia this week.—Tom Grady has received an offer from Jack Welch for "The Honey Mooners."—Spencer Kelly is here for a short trip.—Billy Hart and his eight trunks of clothing have gone back to rehearsals.—Harry Schwab and Frank Knell are putting a big musical act together.—Both Geo. M. Cohen and Sam Harris each gave Matt Nerfe a check of \$100 for his baby presented him last week.—Sam Blatt, one of the owners of the Atlantic Garden, has staged an excellent female minstrel first part.—Charlie Falk and his wife, Rose Carlin, have said "farewell" for the season.—May Shirk was called away to Maine on Saturday.—Annie Peyser is here.—Goldsmith and Happe and Stanley and Coggswell are laying over here this week.—Sam Harris was down looking at Victor Moore's show.—The season is at its height and everyone is doing big.—Georgia Kelly has started rehearsing here. "Five Nights" dance.—Major Laird still continues as stage manager of Steeplechase Pier where he has been all season.—Lou Haskell, of the Blaney forces, lingers.—John Hart, of Philadelphia, is here.

AUSTRALIAN NOTES

Sydney, July 1.

TIVOLI (Sydney).—No new acts have appeared during the past two weeks. The Deane Tribune Co. have changed their act, and in their new offering, "Applicants," Tribune effects some clever lightning changes. A risky bit of work is introduced by a wild plunge across the orchestra chairs, the artist being suspended by an invisible wire. The act scores. The Bigoletto Bros., revolving wheel, and the Ahlberg, comedy acrobats, work on somewhat similar lines. Both suffer. Clarence Tisdale, tenor (colored), acceptable item on the bill, as is little Ben Watson. Complimenting are the Sisters Albert, Will Lochrane, Olive Robinson, Fred Bluet, Alberto, Harmonious Westons, Les Warton, Josephine Johnson, Marsh Little and Naomi Tanner.

There are no startling developments in A. V. A. matters just now. The annual elections take place next month when some excitement may be expected. In the meantime the Sydney Centre is showing a decided improvement, while the Sunday evening concerts are being liberally patronized. Indeed, on the colder nights the house has been found insufficient to meet demands. This in itself is very gratifying.

Among the many Australian artists who have given out their intention of visiting America in the near future, is Olga Pennington. This young artist, just 16 years of age, has long been recognized as the balladist of the music halls, and as she is full of ambition, Australia has become

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lips, musical, good; Pritzkow and Chandler, quick
change, very good; Chester Vancelle, equilibrist,
pleased; John and Alice McDowell, comedy, good.
—NOTE.—E. W. Hanley, manager of Ediso-
na Amusement Co., will open a picture house
in Morehead, Ky., next week. RUCKER.

ATHENS, O.
ELECTRIC (James Bros. propa.).—27-29. Danny
McAvoy, singing and dancing; Orna Butter-
field, dual impersonations; 30-1. Prof. Hague,
hypnotism, drew large houses; 3-5. James and
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Mutiny!!! Exploding of Magazine!!! Wreck of the "Sandy Hook"!!!

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A letter: "I played Halliday and Curley in 'The Battle of Too Soon' week July 13th, and consider the act as good in every respect as when played by the originals."—E. H. FITZHUGH, Mgr. Orange Lake Park, Newburg, N. Y.

Halliday and Curley in "The Battle of Too Soon" was a laugh from start to finish, taking three to five curtain calls at the Paterson Opera House last week. I consider it better than the original act.—JOE WOODS, 1258 Broadway.

Harrisburg this week (Aug. 3). Lancaster to follow. Booked by WILLIAM MORRIS.

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BALTIMORE, MD.

ELECTRIC PARK (Max Rosen, mgr.).—Last week for "Cupid's Garden," a free act of wonderful drawing power. —**RIVER VIEW PARK** (M. J. Fitzsimmons, mgr.).—Marco Vonnella and the Royal Artillery Band; balloon ascensions and a triple parachute drop by Edward E. Hutchinson. —**GWYNNE OAK PARK** (J. Farson, mgr.).—Last week for Cotton's Donkeys, and Roscoe and Sims, musical. —**BAY SHORE PARK** (S. Greville, mgr.).—Only park here without a free act, and they are coming just the same. —**NOTES**.—Baltimore Aerie, No. 50, Eagles, held the first moonlight last Monday evening. This is the last week for m. p. at Holiday street. The regular season of popular price melodrama begins 10. —**JOHNNY MEYERS**.

BEAUMONT, TEX.

LYRIC (Rupert Cox, mgr.).—Week 27: The Carters, very good singing and dancing; Marie Dumont, singing and dancing, big hit; Hamlin and Noyes, in "Seeing New York," very good. Eddie P. Holland, monologue, good. —**PASTIME**, new 10c. house. Program includes m. p. and The Kennedys, blackface, very good; Charlton Milau, Hebrew monologist, good; William Thomas, blackface sketch, very good; Mrs. Burdette, ill. songs, pleased. —**GEORGE B. WALKER**.

BUFFALO, N. Y.

BUFFALO (M. Shea, mgr.).—Monday rehearsal 10. —**Summer business** good; Josselin Trio, excellent; Willie Weston, pleased; Linton and Lawrence, good; Charles Ahern Troupe, comedy cyclists, best seen here; Nelson Downs, c. in manipulator, good; "The Naked Truth," success here; Sadie Jansell, well received; Gaudsmith Brothers, good. —**BUOY DREAM** (Charles E. Dempsey, local mgr.).—The principal house on Main street, and doing a very large business, pictures, vaudeville and ill. songs. —**GOLDEN PALACE** (Buffalo Motion Picture Co., mgrs.).—Having a fine run of business, which is on the increase; pictures, vaudeville and ill. songs, pleasing. —**NEW** (Walter Minyon, mgr.).—Business here excellent; a little far uptown, but the bill well featured with motion pictures, vaudeville and songs. The balance of the motion picture houses are doing a fair business. —**LUNA PARK** (E. H. Mac Brown, mgr.).—Business very good, with general local events, Bean and Hamilton, barrel jumpers, good; Be Sack, bag puncher, clever; concessions doing fairly well. —**FORT ERIE BEACH**.—A troupe of Indians from Interior Canada and the Races call out large crowds. —**CRYSTAL BEACH**, as the Coney Island of Buffalo, is having a big run this season. —**OLCOTT BEACH** doing well. —**NOTES**.—Ben Cook, of this city, and Sadie Fraris, of New York, professionals, were united in marriage at Erie, Pa. —**DICKSON**.

CINCINNATI, O.

By **HARRY HESS**,
VARIETY'S Central Office,

107 Bell Block.

CONEY ISLAND (George W. Engleberth, amusement director.).—Pete Baker, headliner, and

unmistakably applauded; Helen Water, soloist, very good; Richards, dancer, good; Alburtns and Altns, good; Ansel and Dorian, and H. B. Baker compose the remainder of the bill; Mme. Marante's show, quite a novelty. —**LAGOON** (J. J. Weaver, mgr.).—Queen City Juvenile Company, composed of thirty "Brothers," one of the best shows ever seen at this park. The singing, chorus, marches and comedy work surprisingly good. —**CHESTER PARK** (I. M. Martin, mgr.).—Axiel and his dog "Belnie" caused much laughter; The Lockhardt Sisters, singers and dancers, very nice; Innes and Ryan, roll worth hearing; The Three Olivers, wire, very clever. —**ZOOLOGICAL GARDEN** (Walter H. Draper, mgr.).—Froehlich's Band retained for another week; "Hiawatha" pleasing the crowds.

EASTON, PA.

CASINO ISLAND PARK (D. E. Seguire, mgr.).—Musical Irving, good; Lewis and Harr, above the average; Somers and White, good; Woodford's Animals, hit of show. —**NOTES**.—Is rumored Max Spiegel, manager of the Orpheum in this city last season, will have charge of the Orpheum, Lancaster. —**SKITTON**.

ELMIRA, N. Y.

ELMIRA (F. W. McConnell, mgr.).—Hugh Morton, William Holmes, Margaret La Vaun, Mae Milburn, Sue Dale, May Arthur, and Harry Green, good bill. —**ELDRIDGE** (Enoch Little, mgr.).—Bundy's Georgia Minstrels, pleased. —**HAPPY HOUR** (Mrs. Van Demark, mgr.).—Howard and Howard, Prof. Spackman, ill. songs and m. p.; good. —**GRAND** (E. J. Toole, mgr.).—Klein Bros., Marie Daley, ill. songs and m. p. —**J. M. BEERS**.

EVANSVILLE, IND.

OAK SUMMIT PARK (Sweeton & Danbaum, mgrs.).—Lopas and Lopas, musical, good, as are Murphy and Vidocq; Rice and Elmer, comedy bark, fine; Warren and Faust, pleasing; Marie Clark, hit. —**HARRINGTON'S AIRDOME**.—This week four good acts and m. p.

ERIE, PA.

FOUR MILE CREEK PARK (H. T. Foster, mgr.).—The Romanoffs, jugglers, good; Dave Peltier, hit; Bernier and Stella, good; Tom Bate-man, well received; Musical Kleis, fine. —**WALD-AMER PARK** (Thomas Maloney, mgr.).—Ramsay Sisters, fair; Belle Brandon, good; Fraser Trio, good. —**BRUCE GRONNETT**.

FALL RIVER, MASS.

PREMIER (L. M. Boas, mgr.).—M. p. and Albene and La Brant, good; Western and Dobson, Hebrew comedians, good; Norton and Peterson, colored, good; Willis and Nevins, "dutch" good; Wm. Barrymore and company, comedy sketch, pleased; Sadie Graham, ill. songs, assisted by Joe Carey, good. —**PURITAN** (F. W. Hooper, mgr.).—Bailey and Girard, comedy sketch, hit; Bert Shaw, dancer, good; Ill Tom Long, blackface, good; Wm. San Souci, ill. songs,

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excellent. —**LINCOLN PARK** (J. W. Phelps, mgr.).—Lincoln Park Opera Co. in "La Mascot." —**E. F. RAFFERTY**.

FT. WAYNE, IND.

ROBISON PARK (Geo. H. Fisher, mgr.).—Palfrey and Hoefler, comedy cyclists, well received; Sprazall and Rasall, singing and dancing, good; Demora and Graceta, novelty acrobats, clever; Geo. Van, blackface, pleased; Armstrong and Vern, comedy singing, went big. —**MAJESTIC AIRDOME** (F. A. Blemer, mgr.).—Best and Bertha Grant, colored, good; G. Herbert Mitchell, monologue, pleased; Amento Family, acrobatic, hit; Harry De Coe, clever; Frank Jones, ill. songs, good. —**H. J. R.**

HAMILTON, OHIO.

GRAND (McCarthy & Ward, mgrs.).—Morton and Jewell, jugglers, excellent; Joe A. Hardman, monologist, went big; Cliff, Dean and Company in "Married Life," uproar; Nancy Rice, harpist, singer, and dancer, pleasing; Teed and Lanell, good. —**ROBINSON**.

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.).—Fern and Swit-

ser, sketch, good; Austin, juggler, conventional; Marie Chapelle, "The Up-to-Date Politician," ordinary; business fair; Emmet and lower, "kid" act, hit; Sidney Rodgers, "dutch" comedian, good; "Military," patriotic musical act, suffered, late and no rehearsal; business good. —**LUNA** (Phil Caulfield, mgr.).—The Bishop Stock. —**JESTICAM**.

KNOXVILLE, TENN.

CRYSTAL (Scott Leslie, mgr.).—Smilson Sisters, clever; Scott Leslie's Big Minstrel Jubilee, biggest hit this house ever had; Billie Crocker, musical single. —**ARTHUR SPRAUSE**.

LAWRENCE, MASS.

NICKLE (T. F. Twomey, mgr.).—M. p. songs by Joseph Blott. —**MARQUETTE** (B. V. T. Barlyadt, mgr.).—M. p. —**NOTES**.—Frank Fogarty, "The Dublin Minstrel," is visiting here this week, as the guest of Mgr. M. W. Eason, of the Lawrence Baseball Club. —**J. J. JOYCE**.

LEAVENWORTH, KANS.

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IN
OLD FRIENDS.

The mermaid stood on the burning deck
As the ship sped over the ocean;
She wore a sheath gown
That cast all eyes down,
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Isn't it awful! But we have nothing else to do.
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ville acts, the bill.—NOTE.—The OLD PEOPLE'S THEATRE, located at 8th and Delaware streets, is being torn down, and moved to Tonganoxie, Kan., where it will be rebuilt, and vaudeville and moving pictures shown.

FAULKNER.

LEXINGTON, KY.

HIPPOTRODOME (L. H. Ramsey, mgr.).—The Heelows, good; Aplens, musical comedy, good; Harry Pierce, monologist, good; Gus Bartran, ill. songs.—MAJESTIC (Arthur Jack, mgr.).—Cassid and DeVerre, musical, good; Trank and Gladen, good; Avery and Avery, comedy sketch.

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A valet who has been discharged imitates His Highness, the Lord Rosebud. He gets the real lord and himself in all kinds of trouble. Another subject of great laughter making quality.

Length 830 ft.

good; Bessie Babb, comedienne, good; Marriott Twins, novelty jugglers, extra good.

JOSEPH CANDIOTO.

LOWELL, MASS.

CARABIE LAKE PARK (Joseph J. Flynn, mgr.).—Kelley and Reno, comedians, good; The Juggling Johnsons, good; Barnes, Renning and company, Carroll and Baker, good; Musical Simpsons, hit.—LAKEVIEW.—The Adam Good Company.—THEATRE VOYONS (Hennessey & Bunker, mgrs.).—M. p. JOHN J. DAWSON.

MEDFORD, MASS.

BOULEVARD (J. W. Gorman, mgr.).—Gorman's Imperial Japanese Troupe, acrobatics, headliners; The Clevelanda, songs and conversation, good; Claude Fredericks and Don, "educated" horse, well received; Hyme and Lewis, college boy sketch, hit; Bison City Quartet, liked; Mosher Trio, trick cyclists, good.

THOS. C. KENNEY.

MERIDEN, CONN.

LIANOVER PARK THEATRE (P. R. Lee, mgr.).—Gardner and Golden, blackface, hit; The Traceys, very good; Orgerita Arnold, prima donna, fine; Robert Chansone and company, illusionists and magicians, entertaining.

MILFORD, MASS.

LAKE NIPMUG PARK (Dan J. Sprague, mgr.).—Rado and Bertoni, clever; Dellaface and Sidney, fine; Four Musical Luciers, excellent; Horton and La Triska, good; Walter Boothman, clever.

CHAS. E. LAUKEY.

MUNCIE, IND.

MAJESTIC (Le Roy Tudor, mgr.).—Lipman and Lewis, comedy sketch, hit; Patrick and West, talking, good; Chance J. Taylor, ill. songs, good; The Great Turuo, comedy juggler, took well; Mansfield and Harvey, singing and dancing, pleased.

GEORGE PIFER.

MUSKOGEE, OKLA.

LYRIC (E. A. Miller, mgr.).—Three La Rose Bros., acrobatic, pleased; Calhoun and Blount, blackface, several encores; Tuttle and May, sketch, enjoyed; Mrs. Fears (local), ill. songs; Avil and Grim, casting, pleasing; Force and Williams, musical, well received; Haviland and Thorton, sketch, scored.

J. F. B.

NASHVILLE, TENN.

LYRIC (F. P. Furlong, mgr.).—Walter Warren, acrobat, good; Fox and Fox, singing, very good; Courtney and Jennette, comedy juggling, hit; Bell and Washburn have a finished vaudeville act.—CASINO, Glendale Park (Wm. Borsdeler, mgr.).—Miss Raymer, singer, pleased; Baby Vida, especially pleasing; Lop Moyer, blackface, good; Misses Bunchu and Alger, loudly applauded; Emelle Walts, monologue, good; Harry Duval, monologue, good; Casey and Graves (second week), good.—GRAND CENTRAL.—W. P. Ready, mgr.).—Cox Family, return engagements, good; Ballo Brothers, very good; Larue, the man without hands, good; Holloway and Lillian, balancing act, good; Ruth Gibbs, singer of unusual merit, and personally very attractive.—CRYSTAL (S. La Mont, mgr.).—Mad Miller, and Paul, "the Man of Mystery," very good.—DIXIE (Studekum & Williams, mgrs.).—Ill. songs by Scotty, and m. p.—AIRDOME, Glendale Park (Ely Rildeshelmer, mgr.).—M. p.

J. P. MASTERS.

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SYNOPSIS OF SCENES:

THE FARMER'S VISIT.—"Si" Slocum visits Coney—Mounts the Observation Tower at Dreamland—Hires a spy glass—Running comments create amusement—He sees it all—And a few things—Rare sights.

PANORAMA OF CONEY ISLAND.—Perfect bird's-eye view—Taking in the entire Island from the top of the tower—Inland and Ocean front—Bathers—Life savers—Boats—Throngs on Surf Avenue.

CONEY ILLUMINATED.—Darkness gradually descends—Daylight fades—One by one the lights come out—A beautiful effect—Like a real Fairyland—One blaze of moving light—Like festoons of glittering diamonds.

WHAT "SI" SEES FIRST.—Into range comes the giant swing—Visitors riding the camels—Indian girl shooting at glass balls—Shooting the chutes—With long water glide—Diving horses—Diving horse and rider—The great divide—Looping the loop—Virginia Reel (this is a laughmaker)—The immense Ferris Wheel—"Si" spots a young couple in mid-air indulging in a soul kiss—"Where ignorance is bliss, 'tis folly to be wise."

WHAT ARE THE WILD WAVES SAYING?—"Si" now follows the searchlight—Operator humors him—"Si" nearly topples off the tower—Such is his delight.

IN THE SURE.—Two little tots come into view—Clothes tucked up—Hand in hand—Wading in the ocean—No "kicks" from them, though.

TEACHING HER TO FLOAT.—"Si" picks up a couple—Gent teaching the timid creature to swim—How she clings to him—How he "kicks" when the searchlight finds him—Starts for the operator—Next a lovely Lone Lady built like a model fills the lens—"How 'Si' lingers"—But she objects and starts for the tower.

THE "SANDMAN."—A big fellow is next discovered buried by his girl in the sand—Hates to be disturbed—Motions operator to turn off the "light"—No use—Another mad couple go for operator.

ON THE OCEAN'S WAVE.—"Si" almost paralysed—Old man and young maid—United in one long "soul kiss"—"Si's" mouth waters—They catch on—Break away—Start for tower—And so from scene to scene.

OPERATOR "GETS HIS."—Up on tower—Sudden invasion—"Si" dumbfounded—Crowd rush operator—"Husky one!" carries him off bodily—Rest follow—"Si" sees him taken to beach—Out in deep water—Sounded repeatedly.

SUSPENDED ANIMATION.—Last scene of all that ends "Si's" strange experience—Turns the searchlight himself and discovers his erstwhile friend hanging to a spile in the deepest water—Kicking like a crab and no help, while on the beach his victims stand and "laugh last."

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good sketch: "This Quartet," in "Sheath" gowns; Sharp Bros. and 6 Dusky Belles, good dancing skit; Willie Pantner and Company, the feature. —ELECTRIC PARK (C. A. Dunlap, mgr.).—Outdoor feature the "Destruction of the Maine" goes well; Cowboy Quartet; The four Alvarettas; Mme. Elita; Winters and Littlefield, all good.—HILLSIDE PARK (W. E. Thaller, mgr.).—Nodine's Wild West Show still draws good crowds.

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PORTLAND, ORE.
GRAND (Jas. H. Erickson, mgr.).—Week 27: J. C. Nugent and Grace Fertig in "The Rounder," head excellent bill; Zazel-Vernon Company, in pantomime, "The Elopement," started the audience laughing, and held them to the finish; Leo Fisher, boy violinist, most pleasing; Gardner and Stoddard received their share of applause; Nellie Burt, characters, went big; Three Herbert Bros., acrobats, pleased; Fred Baner, ill. songs, excellent.—FRITZ'S (Joe J. West, mgr.).—"Dummy" Rowan and "Silent" Rowan, boxing contest; Zelma Summers, Dick Hutchins, Katherine Clements, Kingsley and Kingsley, Fred Walters, Vivian Leota, George Gilman, Rooney and Forrester, Dollie Richards, The Hewletts and stock, "The Woman Hater." Bill and outlines good.—BIJOU (Wall & Hanrahan, props.).—Nie Confer, Cassette Frizell, Toreador Byrd, Blakeney Bros. and stock "Going Fishing."—OAKS (H. C. Freeman, mgr.).—Another week of good free attractions consisting of Blum-Bumm-Brr and Curtis Comedy Company in "A Runaway Honeymoon," staged by Perry Jackson.
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READING, PA.
BIJOU (S. Lubin, mgr.).—M. p. and Edwards and Kernell, Elvira (George Foster and Thomas A. Mackey).—GRAND OPERA HOUSE (Mecca Amusement Co.).—M. p. and DeLoria, Whitley and Bell; Marcus and Grace LaRue.—VICTOR, STAR, MECCA, and PARLOR, m. p. and ill. songs.—PENDORA PARK and CARSONIA PARK.—Usual attractions.

SAGINAW, MICH.
RIVERSIDE PARK CASINO (W. A. Russo, mgr.).—Herbert, fair; Marie Hurdick, songs, well received; The Langdons, neat novelty sketch; George Stewart, excellent mimic; Kruddwell Brothers, good; Margaret C. Goodman.

SAN ANTONIO, TEX.
ELECTRIC PARK (Dava A. Wel, mgr.).—Week 27: Imperial Comedy Company, "The Mascot," big houses.—LYRIC AIRDOME (H. H. Hamilton, mgr.).—Prof. Retlick, hypnotism, good; Zelma, mystic, good; Dean and Bloom, musical, good; Fulton, bag punching, excellent.—NOTES.—Big tent airdome opened 2. Four new moving picture shows opened, 14 in all.

SHEMANDOAH, PA.
WOODLAND PARK (G. H. Gerber, mgr.).—Conroy LeMaire, in "King of Blackwells"; Two Georgis, European novelty act; Helu Children; Kretores, musical, and Little Ethel; good bill. JACK THUME.

TOLEDO, O.
FARM (Joe Pearlstein, mgr.).—If apianee counts, Lucy Lucier and Company were the comedy favorites of a snappy bill. Their offering is called "A Fool's Errand"; Alfred Kelsey and Matilde Bothe, in "A Tale of a Turkey," also well received; Leonard and Drake are funny, and Leonard's animal imitations really clever; Three Deltons make a lively acrobatic number, and Isaona gave some excellent impersonations; The "Four Dancing Girls" also pleased.—VALENTINE (George Ketcham, mgr.).—Big houses rule at the Valentine. The bill this week is only fair, the Actologue pictures being far inferior to those formerly at this house.—ARCADE (Harry Winter, mgr.).—Reopened 1st as a picture house. The feature remains the Cameraphone, which seems to be putting out better material all the time. In addition to the "talking" pictures several reels of comedy film are shown and the bill is interspersed with vocal and vaudeville numbers.—WHITE CITY.—Aeroplane ascensions by Tony Nasser and Ross, "The Handcuff King." Business extremely poor.

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all season.—NOTES.—Empire (Eastern Wheel) will commence season about the 28th. House will be managed by Harry Winter, last season treasurer under Abe Shapiro.—Sam Rose, formerly of "White City," is with the "Isle Of Spice" as stage manager. The show rehearsed in Chicago and opened at the Casino here on Sunday.
SYDNEY WIRE.

TROY.
RENSSELEAR PARK.—Guys' Minstrels, good; Tolodo, contortionist; Blanchette, acrobat, very good.
J. J. M.

VANCOUVER, B. C.
ORPHEUM (E. J. Donnellan, mgr.).—Week 27: Florence Modena and company, in "Bargain Mad"; Eleanor Blanchard, imitator; Jules Gordon company, travesty; Ott, Nelson and Steadman, in "Nearly a Dr."; The Panzer Trio, contortionists; Olive Luce, ill. songs.—PANTAGE'S (G. A. Calvert, mgr.).—7 Zanzibar Arabs, whirlwind acrobats; Florence Sauncler, singer; The Two Ferraris, whirlwind dancers; Ziska, presenting "The Magician and His Valet"; Nagel and Adams, novelty humorists; Ada Williams, ill. songs.—GRAND (H. Lewis, mgr.).—Week of July 27: Lewis and Lake, musical comedy company, presenting "Clouatra."

WASHINGTON, D. C.
LUNA PARK (C. J. Goodfellow, mgr.).—Fine bill; Marshall P. Wilder tops, and for twenty minutes entertained in his imitable manner the largest concourse of people assembled in the park this season; Clara Maynard, operatic singer, well received; as was Julea Harmon, in German comedy; Duffy, Sawtelle and Duffy, clever acrobats; Billy Carter scored with banjo playing, songs and stories, and Clown Guilmette completed the program.—NOTE.—The Lyceum reopens with "Kentucky Belles."—Chase's opens 31.

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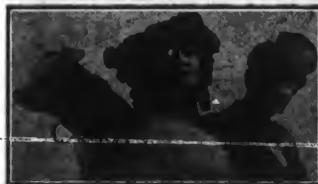
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LENGTH . . .



which grew stronger with Gladys as time went on. So deeply did she love Tom that she put her entire trust in him. But, oh, how mistaken she was, and only after tearful entreaties does he agree to marry her, and then only upon condition that she elope. Truly, a marriage ceremony is performed, but it is a mock marriage, and at length Tom deserts her. Back to her home she trudged, carrying her infant, but her father, still obdurate, drives her away. She goes to John Wilkins and tells her sad story. He calls Tom and demands he make immediate reparation, when their blind mother appears and Tom's heart is at last softened. He takes Gladys and their child to his bosom.

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PETCHING BROS.
GYPSY FORTUNE TELLERS.
LIZZIE WILSON.
EDWIN ADAIRE AND HIS FOUR GIRLS.
and others too numerous to mention.

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I have in my possession letters written to managers stating the

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would be stopped by injunction. This is my **Second Season with the Hagenbeck-Wallace Shows.**

I AM THE ORIGINATOR AND FIRST PRODUCER of the revolving wheel whereby performers revolve by the teeth in English, American and French countries.

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I am prepared to protect my rights, and do not bar any performer doing this act.

JACK SUTTON

En Route Hagenbeck-Wallace Circus

TEN CENTS

VARIETY

VOL. XI, NO. 10.

AUGUST 15, 1908.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

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VARIETY

VOL. XI., NO. 10.

AUGUST 15, 1908.

PRICE TEN CENTS.

MANAGERS ORGANIZATION GOING RAPIDLY AHEAD

Committee Meetings Held Often. A Territorial Agreement Expected First.

The organization of the theatrical managers into one body is being rapidly pushed by the committee appointed to devise the ways and means in which the amalgamation should be perfected.

It is said that the first step will be a territorial agreement between the managers that no one shall encroach upon certain precincts prescribed, while the intention of the conferences held last week to restrict the building of theatres and so forth will also be incorporated in the first articles to be executed.

The sole question of the week perplexing variety people was how the two burlesque wheels could be pacified to rest under one banner. The compact when made, whatever it may be, will not merge the wheels, but certain working plans will be laid down which will at least entail harmony between the two factions. The outcome is being watched with much interest.

The impression abroad is that either sooner or later, if the amalgamation scheme meets with any degree of success, it will eventuate into an enormous capitalized company, with one big booking office from which central headquarters engagements will be made for all branches of the profession.

A STRAUSS ORCHESTRA.

Johann Strauss, a member of some branch of the distinguished musical family will be imported for American vaudeville, around October time by the H. B. Marinelli agency.

With Strauss there will arrive thirty-five musicians, all seasoned players. The Strauss Orchestra will run over the route of the United in preference to a concert tour.

JESSIE MILWARD WANTS SOME MONEY.

The cool breezes in the country did not dull Jessie Milward's appreciation for the vaudeville dollars. Upon the former

leading lady's return to town this week, she informed her agent, Jenie Jacobs, vaudeville could continue as her pasturing ground provided the managers met her weekly figure, reported at \$1,000.

Miss Millward, if she reappears, will again present "The Queen's Messenger."

DELLA FOX IN PRODUCTION.

With ten people surrounding her Della Fox will be the center of a production next season. It will be under the management of Wesley & Pincus, who will book the vaudeville time. Jack Mason will do the staging.

MORRIS SIGNS FOREIGN ILLUSIONIST.

By cable this week the Morris Circuit engaged Oswald Williams, a foreign illusionist, to appear over here for twelve weeks commencing in October. The booking was made on the recommendation of Morris' London office. Williams is said to have an elaborate act of its kind. He is now on the Moss-Stoll Tour in England.

4 MORTONS PLAY CHICAGO.

Chicago, Aug. 13. The 4 Mortons play the Kohl & Castle vaudeville theatres in this city weeks of Sept. 7-14. It is not known whether they remain in vaudeville during the season.

COLORED DANCER WINS \$20,000.

Paris, Aug. 4.

Charles Gregory, an American colored "cake walk" dancer, who works establishments up Montmartre way has won \$20,000, the first prize money in the lottery organized to collect funds for building the Ormesson Home for Consumptives in France.

Gregory bought the franc lottery ticket cheap from a barber, who found it while sweeping up his shop. Charley will now find he has a lot of friends, although colored.

"SALOME" DRIVES BUSINESS AWAY.

Up in the Fort George neighborhood, Sam Bernstein, manager of the Trocadero there, is looking for the person who sprung the "Salome" bunk on New York.

Bernstein says it bunked him twice. The first time was when he engaged a dancer on hearsay evidence that a "Salome" would pack his house; second offense came last Tuesday after the dancer appeared on Monday when the women and children of the neighborhood on the reports sent out, put the kibosh on the Trocadero for the week.

The rest of the season has nothing but a gloomy look for Bernstein. He has offered to rent the Trocadero for a Methodist Conference and says the only way he can bring his patronage back is by giving away 50 cent table d'hôte dinners with 25 cent admission tickets.

JANIS' EXCLUSIVE ENGAGEMENT.

An exclusive engagement calling for a tour of the Williams houses will be played by Elsie Janis, it is said, before she reappears in a Dillingham production this fall.

CORBETT BOOKED FOR LONDON.

London will have a chance to criticise James J. Corbett as an actor when the ex-champion plays there next April, through bookings on the other side obtained for him by William Morris.

KATE ELINORE REPORTED MARRIED.

The marriage of Kate Elinore (Elinore Sisters) and Sam Williams is reported having occurred. The engagement has been previously announced without denial.

The Elinore Sisters are said to have received a route over the United time. A condition made by Miss Kate is claimed to have been the booking of Mr. Williams on each program the Sisters' name will appear along the line.

THE RAYS IN NEW COMEDY.

Youngstown, O., Aug. 13.

John and Emma Ray, in a new musical comedy are billed to open the Grand in this city on August 21. The Fields' Minstrels play at the Park the day after.

GERMAN SITUATION THE SAME.

(Special Cable to VARIETY.)

Berlin, Aug. 12.

The situation here between the five boycotted theatres and the International Artisten Loge, which ordered the boycott, remains the same.

A meeting by the Lodge on the matter was to have been held to-day, but a directors' (I. A. L.) meeting on Aug. 22 will probably take some decisive action.

GALLERY BREAKS UP TANNEN.

(Special Cable to VARIETY.)

London, Aug. 13.

On Monday when Julius Tannen in his monologue appeared at the Coliseum the gallery broke up his act, although the downstairs liked him very much. After Monday Tannen went very well, and he is all right now.

Terry and Lambert on their return, at the Pavilion on Monday, scored a big success again.

I. B. O. GETS THREE.

Vaudeville theatres in New Castle, Pa., Wilmington, Del., and Watertown, N. Y., were officially added to the list of those to be supplied by the Independent Booking Office, the agency controlled by the White Rats organization.

The theatre in New Castle will have a seating capacity of 1,600, opening Sept. 4, under the management of J. E. Mooney. The Wilmington house is under the direction of J. E. Mackey. The Lyric, Watertown, has been leased by Sevengala.

The Mackey house in Wilmington will be called the "New DuPont." Two shows daily will be given there in opposition to the Garrick, managed by W. L. Dockstader and booked through the United.

"ASSOCIATION" LOOKS STRONG.

London, Aug. 6.

It is believed over here the association of English variety managers now being attempted will go through.

The English artists entertain a feeling that there will be sufficient influence brought to bear in whatever plans for the affiliation are approved which will prevent a too arbitrary power left with the managers altogether.

MORRIS IN LYNN.

Lynn, Mass., Aug. 13.

William Morris will again book vaudeville for Lynn. Before Henry Katzes removed himself and the Auditorium to the United Booking Offices of New York Morris placed the vaudeville bills there.

Now the Mark Brothers have entered into some sort of an agreement with the Morris agency under which the latter will send five or six vaudeville acts weekly to the Comique in this city. Vaudeville and moving pictures will be the entertainment. It is not supposed the acts playing the Comique will be "big," but the combination of the two forms of entertainment is looked upon as substantial opposition to the Auditorium.

The Mark Brothers have about ten or twelve picture theatres in New England. Morris will book for them it is reported, the firm having decided to play vaudeville and pictures all along their circuit in this section.

Around Buffalo, where the Mark Brothers have their main office, there is a string of picture shows operated by them. B. F. Keith is said to have made strenuous efforts at one time to become interested in the picture houses controlled by the brothers.

UNION HILL'S OPENING SET.

The opening date for the new Hudson Theatre on Union Hill, N. J., which will play the United vaudeville, has been set for Sept. 14, with Billie Burke's "Strawberry Festival" as the headliner.

"Kid" Walsh, manager for the Keith-Proctor theatre at Jersey City last season, will be in command of the Hudson from the opening.

COLLECTOR MODIFIES RULING.

A committee of White Rats headed by Harry Mountford, called on the Collector of the Port of New York Thursday morning in reference to the order recently issued delaying the landing of the baggage of incoming artists.

After the situation was explained, the Collector stated that hereafter all artists of repute entering New York upon being vouched for by the Rats would be given the preference by his inspectors. This baggage would be expeditiously looked over and released after it reached the Appraisers' Stores.

The Collector said he did not believe a delay of over five hours would ensue. It was also ordered to the Collector's staff that artists arriving on Saturday when delayed beyond noon, the closing hour, should be given special attention up to three o'clock and later, if necessary.

CARUS AT THE CROSS ROADS.

The cross roads confront Emma Carus. On the one hand vaudeville beckons, while the other reads Jefferson DeAngeles, Camille D'Arville and Miss Carus as a trio of features in a light musical production.

Miss Carus wavers. Twenty weeks of vaudeville time at the figure might decide her, and the Pat Casey Agency is hustling for the contracts before it's too late.

In these days of a scarcity of "acts in one," Miss Carus, who comes within that category, will probably land in the varieties once again.

RATS IN POLITICS.

"The White Rats Political League" has been formed by the White Rats. In the wording of the resolution passed it is "for the object of advancing the interests of artists by every legitimate political means."

The Rats expect 1,000 members of the League with a registration address in New York City. It will work in conjunction with other actors' societies.

A mass meeting will be held next week by the League, and the organizers of it confidently expect the League to become a powerful weapon for the welfare of White Rats and artists.

ABAS, "PERFORMING COWS"!

Six hundred dollars and some other things are sufficient to estop New York from witnessing performing cows upon the vaudeville stage. A foreign act, known as "The Performing Cows," was engaged to open at Hammerstein's the latter part of this month.

Someone connected with the exhibition on the other side thought six hundred dollars in cash as an advance would read like something right, but the Marinelli agency abroad, which would have been called upon to stand the burden of the deposit, jumped from under.

William Hammerstein calculated that the difficulty of bringing cattle into this country, with the health and agricultural laws hemming animals in along with the cash required, would not warrant the monkeying with an unknown quantity, no one over here having a line on how the audience would "see" performing cows. So the engagement is off.

WRITE YOUR OWN TICKET.

The "Clipper" has a new wrinkle. This week an advertisement in the "Clipper" carries the review of an act which appears in the same issue.

The "Clipper" has been obliged to change its policy in many things of late in connection with the running of the sheet, but no one surmised the "Clipper" had fallen as low as that.

Since the advertiser knew what the criticism would be before it appeared, it perhaps followed that the proof of the review was submitted for approval or revision to ensure the procuring of the advertisement.

There is nothing beneath this in journalism; the "Clipper" has gone the limit.

TONY PASTOR SERIOUSLY ILL.

On Wednesday the condition of Tony Pastor was very serious at his Elmhurst (L. I.) home, where he has been confined for a week. By telephone from his house on Tuesday evening. Mr. Pastor was reported much improved.

Two weeks ago at his theatre on 14th Street, the Vaudeville Dean stated to a VARIETY representative that he had not felt better in a long while, and would live for twenty years yet. He is around seventy-six.

His affection for "Pastor's" from which he parted last week oppressed him greatly, which with the intense heat this summer caused the veteran's collapse.

Smirl and Kessner have signed for the Morris time.

"FREDDIE" PROCTOR RESIGNS.

On last Wednesday F. F. Proctor, Jr., resigned as booking manager for the Keith & Proctor Amusement Company. Young Mr. Proctor retains his position of assistant manager with the company, but will have no further direction of the booking for the Keith-Proctor houses. That will probably be looked after in the future by S. K. Hodgson under the direction of E. F. Albee.

"Freddie" Proctor has had the arranging and booking of the bills for some time past. No reason has been announced for the change.

FRANK JONES SAILS FOR EUROPE.

The "Bluecher" on Thursday, bound for Europe, had on board Frank Jones, the Percy G. Williams booking representative, who has been ordered by his physicians to take the sea trip for the quietude assured him, and which he has long been in need of.

Mr. Jones left the Williams office about one week ago, practically broken down from overwork. While abroad he will make a short visit to the principal capitals, returning to New York within a month, when he will resume his labors in Mr. Williams' office.

BARS A "SALOMER."

Newark, Aug. 13.

Acting Police Captain Brown refused to stand for the 1906 bunk at Electric Park last Monday, when "Carola" attempted to pull the "Salome."

A festival for the benefit of a German Hospital is being held there this week. The police told the management to call the girl off, which was done.

PRIZE FIGHT EXPOSE.

Joe Bernstein and "Kid" Griffo, two professional pugilists who have traveled with burlesque companies for some time, are preparing to stage a sketch for vaudeville in which they expose the methods employed in the prize ring for "framing-up" fake bouts.

A story has been written around the expose. Bernstein and Griffo do a really skillful fake boxing contest of three fast rounds. The enterprise is being promoted by Bohm & Edelman.

VAUDEVILLE REPORTED.

Cincinnati, Aug. 13.

A deal is reported pending between parties said to be from Detroit for the leasing of Robinson's Opera House, where by the theatre is to be conducted for vaudeville.

No confirmation can be had.

WHITE RATS' PHYSICIAN.

Dr. Charles E. Barnes of Chicago has been appointed the official physician for the White Rats in that city. A similar appointment will shortly follow in all of the larger towns.

ARTISTS' AFFILIATION MEETING.

To-morrow (Sunday) committees appointed by the White Rats and Comedy Club will meet in conference for the purpose of delving into the subject of affiliation between the two artists' organizations.

The meeting will take place at either one of the headquarters.

WHEELING HAS A FIGHT.

Wheeling, W. Va., Aug. 13.

There's a vaudeville fight coming off here from indications. On August 31 the Wonderland reopens with vaudeville booked by the Independent Booking Office of New York. It is a Mozart house, and H. W. Rogers is the local manager.

On August 20, the Grand opens and will play the same kind of entertainment supplied by the United Booking Offices. Chas. A. Feinler manages the Grand.

About October 1, the Victoria will open, also giving vaudeville under the management of Geo. Schaffer.

"SPECIAL" TO CHICAGO.

Can "The Yankee Prince" leave New York at midnight Sept. 5 and open at the Colonial, Chicago for the night show the day after (Sunday)? This will probably be the prevailing query along Broadway if Cohan & Harris proceed with their plan to engage a "special" over the New York Central for the purpose of taking the entire cast to Chicago in eighteen hours, the fast running time of the "20th Century," westward bound.

If "The Yankee Prince" opens on Sunday, another Cohan & Harris production will be its neighbor the same evening. Cohan & Harris' Minstrels, after leaving New York on August 22 will play Pittsburgh and Cincinnati before entering the Auditorium, Chicago on Sept. 6.

FIGURING ON PICTURES.

A moving picture rental exchange man recently had occasion to visit a number of legitimate managers playing the popular priced houses and declares he found nearly all in deep study of the picture proposition.

"I've been in the film business for a long time," said he, "but I found these managers in possession of facts and figures about the business which I didn't even know. This argued to me that they had been watching the film end of amusements pretty closely from the box office end."

VAUDEVILLE OR BURLESQUE?

Weber & Rush have not decided where they will place La Sylph, the "Salome," during the ten weeks of contracted time they hold commencing Sept. 7, with the dancer's signature attached to the contract.

The arbitration committee appointed to the National Association of Theatrical Producers (Henry W. Savage, president) quickly decided the firm held the prior right to her services over the agreement made with Jos. W. Gaites.

When the time arrives Weber & Rush will inform La Sylph whether she is to continue in vaudeville or become a special attraction for their burlesque shows.

"B. F. KEITH GIVES NOTICE."

Washington, Aug. 13.

There has appeared in the local newspapers under the heading of "B. F. Keith Gives Notice," an advertisement stating W. F. Thomas, who is connected with the new Auditorium enterprise here, bills himself as "formerly of the Keith Circuit."

"In order that the public may be fully advised," says Mr. Keith, "I take this method of making it known that Mr. Thomas worked in Keith's, Philadelphia, for ten weeks in an unimportant position."

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Chris. Richards, the young English ec-
centric comedian, returns over here to
open at Atlanta, Sept. 28, the bookings
having been placed for the season by Pat
Casey.

Nat Wills has been booked solid by the
United through Mike Benthams until May
14 next at \$800 a week.

Lizzie and Jefferson Lloyd in a new
sketch, "Turning the Tables," have been
engaged for 30 weeks by the United
through Pat Casey, opening Aug. 26 at
Toledo.

William L. Lykens, of Lykens & Levy,
was sufficiently recovered to return to his

office Monday. He was away for more
than a month, due to illness following a
sun stroke.

Ethel McDonough, "The Girl Behind the
Drum," plays the Olympia, Paris, dur-
ing February, '09, and has bookings for
four months abroad, secured by the Mari-
nelli office.

Leo Maase, the Berlin representative for
H. B. Marinelli, was married on July 25
in London, to Bella Frankhe. Maase for-
merly had charge of the Marinelli New
York branch.

The newsboys around New York dig
up their own headlines. The other day
a little fellow ran along the street shout-
ing "Extra! The Statue of Liberty com-
mits suicide!"

Cliff Gordon, through his agents, Myers
& Levitt, signed this week for the season
with the Morris Circuit. The monologist
will play two weeks in a house.

Louis F. Werba, who has been up around
the Thousand Islands kidding the fish,
which all came over from Canada to look
the "swell New Yorker over," will hit the
Busy Highway again on Monday.

Caryl Wilbur has returned after a year
and one-half abroad. He will open in
"61 Prospect Street" on the Morris Cir-
cuit Sept. 28, playing eight weeks over
here before returning.

Albert Whelan, the Australian come-
dian, will return for a reappearance over
here next season, having been engaged by
the United at an increase of \$100 weekly
over his previous salary.

Rose LaHarte has been booked until
December on the other side by the Mari-
nelli office, which explains the fault in
Miss La Harte's opening at the Coliseum,
London on July 25 was due to the poor
lighting effects given her.

Vivian Whittaker will be the next man-
ager of the Mohawk, Schenectady, suc-
ceeding Joe Weber who is now stationed in
New York as the general booking rep-
resentative for Weber & Rush.

Meyer Cohen, manager for Charles K.
Harris, has been appointed a fireman at
his summer seat, Mamaroneck, N. Y.
Mr. Cohen's first call to duty was sitting
for a picture with the volunteers.

Erminie Campbell and Company, a new
act with a new sketch, open at Salt Lake
City Aug. 16, thence going over the Or-
pheum Circuit. Miss Campbell is a West-
ern dramatic star, lately recruited.

Eight Scotch girls will appear in "The
Bonnie Belles of Scotland," in which Alice
Lloyd will star under the management of
Klaw & Erlanger. Miss Lloyd and the
McNaughtons will soon return to New
York.

Speculators have been around the St.
James building lately. Many thought
they were "scalping" for admission to the
managers, but the office of the New York
Baseball Club on the ninth floor was the
cause.

Joe Shea returned from the West on
Tuesday. While bathing at Glenwood
Springs, Colo., some one interviewed Mr.
Shea's trousers. It cost Joe \$50, he hav-
ing left all that money in one bill in a
pocket.

Jet Hahlo, a sister of Sylvia, will be a
"show girl" in the "No. 2" set with
"Nearly a Hero" next season. Jet was
secretary to Heinrich Conried when he
was director of the Metropolitan Opera
House.

Netta Vesta has had several offers for
musical comedy productions. She may ac-
cept one placed before her by Pat Casey
on behalf of Cohan & Harris. Miss Vesta
has a full season of United time contrac-
ted for.

Ida May Chadwick received \$100 for
dancing three minutes during an enter-
tainment given by Mrs. Capt. Philip Ly-
decker at Newport. Now the Chadwick
Family has purchased Wiggins Farm,
which was for sale.

M. S. Benthams claims a confirmation by
cable on August 5 from Williams and
Tucker of his offer for time, and says
the act opens at the Fifth Avenue October
5. The Morris Circuit also claims the
couple for its time.

The "official organ" of the Comedy Club
put forth a great effort this week to be-
come recognized by the managers. It was
a sickly attempt to curry their favor, but
probably the combination of the trio
would be a happy one.

Snitz Moore will play vaudeville this se-
ason in a sketch written by Lee Arthur.
The last report of Mr. Moore's engage-
ments was he would play with "Fads and
Follies." One of The Musical Bells takes
his part with the show.

Melville Ellis, the pianologist, opens at
Hammerstein's on Sept. 14 as the first of
twenty United weeks procured by Pat
Casey. Mr. Ellis expects to leave for
London where he will appear in the halls
after the home time expires.

"A little nonsense then and now is
relished by the highest brow," says Will
D. Cobb for gratuitous distribution, and
"Bill" believes it's an original fancy with
him. It has been claimed the same line
was "sprung" sometime ago. Start some-
thing!

Irene Franklin (Mrs. Burt Green) be-
came a mother of a girl last Monday at
the Sloane Maternity Hospital, New York.
The act (Franklin and Green) opens its
season on Sept. 14, playing the United
dates, coming first into New York on Nov.
17 at the Colonial.

William Brode, the former pianist at
Pastor's, left on Thursday as musical
director with Bothner & Campbell's "Just
Out of College," opening to-night (Sat-
urday) at Youngstown, O. The show will
play until April 5, next, in the West and
South, closing in Texas.

The Romsakoff Troupe of nine Russians
open in New York on Sept. 14, probably

at one of the Williams houses, Mr. Will-
iams having selected the act when on the
other side. It was booked by H. B. Mari-
nelli. It is a "girl act," with military
drills and scenic settings.

Billy Atwood is now in charge of the
club department of the New York Sulli-
van-Conradine office. Atwood has booked
clubs from the S.-C. headquarters for
some time past, but it was not until this
week a club department was made an
adjunct of the establishment.

Lee Harrison will play three weeks for
Percy G. Williams, commencing Sept. 7,
before joining the newly organized "Soul
Kiss." The other contracts held by Mr.
Harrison for vaudeville have been re-
turned. Lee says they all read like some-
thing a long distance from Broadway.

With the season's opening so close at
hand, the acrobatic or "dumb" acts should
give extra attention to the music em-
ployed. It would react beneficially to
many acts if they would make an expendi-
ture for a lively pleasing arrangement of
musical numbers, according to the tenor of
the offerings.

Geo. Hanlon has been engaged by H. B.
Marinelli to make some productions in the
revues to be presented at the Olympia,
Paris, when that house passes under the
Marinelli direction on Sept. 1, next. Mr.
Hanlon will put on his "flying autos"
and a number similar to the former
"Bubbles."

Bijou Russell opens her United season
August 31 at Lynn, Mass., booked by Ly-
kens & Levy.

"The Billposter's Dream" is the title of
the act in which Adelaide, the toe dancer,
will appear, assisted by "The Four Dainty
Dancers." Adelaide opens at the Mary-
land, Baltimore, and will remain there
two weeks as the headline attraction. The
act has been placed by M. S. Benthams un-
til next May over the United houses.

Each evening on the sidewalk in front
of Hammerstein's Roof, "Willie" Ham-
merstein locates. As he stands there, one
after another comes up and says, "How's
your father?" Willie's answer is always,
"Have you got a pencil?"; then he writes
a pass for two. Young Mr. Hammerstein
the other night spoke of this saying, "I
think once in awhile someone might ask
how I'm feeling since they want the pass
from me."

Geo. Delmore recites an instance of poor
business in a summer park at St. Joe, Mo.,
where the manager called a meeting of
the artists informing the players a volun-
tary or involuntary reduction in salary
would have to be made. The park was
playing "\$20 singles" and "\$30 doubles." A
one-third deduction was agreed upon.
In the park theatre the property man had
been allowed the privilege of sleeping on
the stage and eating three meals daily for
his salary. In the expense reducing
scheme, the manager decided "props"
could still retain his bed, but the board
would be chopped from three meals to
two.

DEWEY AND GOTHAM TO PLAY MOVING PICTURES, SAYS FOX

Declares He Has Entered Into No Arrangement to Sublet the Two Sullivan-Kraus Houses to Western Burlesque Wheel.

William Fox, the moving picture man, who holds leases upon the Dewey and Gotham Theatres, declared this week he had entered into no agreement to sublet those houses to the Empire Circuit Company for the Western Wheel burlesque shows and was going ahead with his plan of placing moving picture entertainments in the theatres for the coming season.

"Have you received any proposition," asked a VARIETY representative, "from the Empire people to turn the theatres over for their shows?"

Mr. Fox admitted that such an offer had been placed before him, but had not received his favorable consideration. Whether his refusal to entertain it was because the terms were not to his satisfaction he would not say. Neither would he comment upon the widespread opinion among show people that the whole transaction between him and Sullivan & Kraus was a preconcerted plan against the burlesque concern.

From his statement it would appear that the Westerners pin their faith for the coming season upon their chances of getting a favorable decision in the courts.

Asked if he believed that the Empire Company anticipated appealing to the courts for relief Mr. Fox said: "I am in no position to answer such a question. I am not familiar with the affairs of the Empire Circuit Company."

From Fox's statement it is apparent that unless the Empire Circuit secure two other houses to fill in the blank time left by the withdrawal of the Dewey and Gotham there will be a lapse of two New York weeks in their route. If they have made any such arrangement no hint of it has leaked out. The regular Wheel tour opens a week from Monday.

There is no member of the Empire Circuit Executive Company in New York at this time with the exception of Henry C. Miner. Mr. Miner this week declared that he was in complete ignorance of the committee's plans in regard to the two houses. This was partly due, he said, to the fact that his attention had been completely engrossed with the arrangements for the opening of the new Williamsburg house, Mr. Miner being the chairman of the committee having this matter in charge. The house is now in readiness to open at any time.

"I am not worrying over the Dewey and Gotham," said Mr. Miner. "If the Miner shows play there, well and good. If they do not, I am sure that other provision will be made for them. There I am content to let the matter rest."

PASTOR'S NO MORE.

The reign of Tony Pastor over the famous variety stronghold on East 14th Street came to an end when the Columbia Amusement Company took possession of the historic playhouse Monday and a big corps of workmen descended upon the place.

The burlesque people paid the Dean

\$2,000 in return for immediate possession. An affecting scene marked the veteran's retirement from the theatre that has been his pride for a score of years. He visited the place, and for the last time walked through its familiar rooms with tears streaming down his cheeks.

Pastor's is a storehouse of historic relics. Taking only a few of the treasures which had peculiar personal associations for him, Mr. Pastor directed that the others be turned over to the White Rats of America. The artists' association transferred the relics to its clubhouse.

The new name of Pastor's will be "The Olympic." On Monday workmen removed the old electric sign from the front of the building and began the work of remodeling the entrance. The steps were torn out and the entire lobby dismantled. A complete new entrance will be built. At the same time the interior of the house was stripped of its decorations, and the work of redecorating was commenced.

The Olympic will open Aug. 29 with the "Bowery Burlesquers" as the premier attraction.

REVUES A-PLenty.

The "Salome" epidemic in vaudeville is no more violent than the revue epidemic in burlesque. "The Behman Show" and Fred Irwin's "Big Show" on the Eastern Wheel were unusually successful last season with an entertainment of this sort, and it is estimated by a Western manager that at least thirty-five of the seventy-five burlesque organizations about to go out will be modeled after the same style. A good deal larger proportion will have "Salome" dancers and about the same number will exploit "sheath" gowns.

Gertrude Hildenbrand, a German toe dancer, will be imported for the United time.

SOME BIG BURLESQUE OPENINGS.

The burlesque season appears to have opened with a whoop. Among the first definite figures that have reached New York are the takings of two of the Miner shows, "Follies of the Day" (Barney Gerard's organization in which the Miner estate is interested) and the "Sam T. Jack" show.

The latter opened in the Empire, Chicago, Saturday night and on two performances did \$1,200 gross, while the "Follies" in three performances at the Standard, St. Louis, rolled up \$1,726, an almost unprecedented figure at this season. Both shows are at the stands mentioned for this week.

By Monday five of the six Miner properties will be in action. The "Dreamland Burlesquers," with Dave Marion, opens to-night at the Empire, Newark. The "Americans" also open to-night in Pittsburg. The "Bohemians" begin their season likewise this week.

The only remaining show is Miner's "Merry Burlesquers." It is still in rehearsal at Miner's Bowery Theatre, and opens Aug. 24.

MANAGERS SAVE LARGE SUM.

The authorities of New York have abandoned their prosecutions of theatrical managers who violated the city ordinance against having electric signs projecting more than 10 feet in front of their theatres. So large was the number of cases brought by the city for these violations that a lawyer estimated the aggregate fines in case of conviction would reach half a million dollars.

The authorities withdrew their suits upon the managers agreeing to take down the offending signs, replacing them with others within the ordinance.

MRS. HOGAN GIVES UP.

Having given up all hope of obtaining a concession from the Empire Circuit Company, which recently declined to give her a route on the Western Burlesque Wheel for the coming season, Mrs. Gus Hogan, widow of the late burlesque manager, this week offered for sale the costumes and equipment of her late husband's show, "The Jolly Grass Widows." Mrs. Hogan was reported to be in straitened circumstances.

BURLESQUE ECONOMY PLAN WORKING.

St. Louis, Aug. 13.

The Eastern Burlesque Wheel's plan of retrenchment and reform has struck this river town in a tender spot. O. T. Crawford, manager of the Gayety, has served notice that he must, in compliance with the agreement entered into in New York recently, cut down expenses all along the line. Lithos and window work are under the ban, electric signs will douse the glim, litho passes are to be a thing of the past and—here's the rub—daily newspaper advertising is to be crimped to beat the band, and weeklies are not to have even a look-in.

Mr. Crawford figures out a saving of \$4,000 on the coming season's expenses, but, having the strong and older opposition of Hon. James J. Butler and his Standard Theatre to contend with, is not yet ready to count those \$4,000 as banked.

BLANEY'S, YONKERS, VAUDEVILLE.

The Blaney Theatre in Yonkers will play vaudeville, booked by William Morris. Mr. Morris confirmed the report this week.

MORRIS' PHILADELPHIA HOUSE.

Philadelphia, Aug. 13.

There is some deal close to completion going on for a house in this city to be booked for vaudeville this season by William Morris, or to become one of the Morris Circuit.

It can not be learned whether it is Blaney's or some other theatre. The chances seem to favor a house not yet mentioned in this connection. The William Penn is not connected either way with the reports.

William Morris would give no information on the above, though not denying it.

NO SPARROW DECISION.

A decision is expected almost daily from the United States Circuit Court on the application of the Sparrow Company of Montreal for a retrial of its conspiracy and damage suit against the old Traveling Managers' Association.

The Canadian concern alleges that it proved its damage in the recent action, and asks for a new trial of the matter under the claim that the damages awarded by the jury (6 cents) were insufficient. Both sides have submitted briefs, and the court may make known its decision at any time.

MANAGERS AS "CHORUS GIRLS."

Dixon & Dessauer's new Western Wheel burlesque show opens in Springfield, Ill., next week. There are forty-four people in the cast. It is a revue.

All the chorus girls are given place on the program, well known burlesque managers' names being used for their designation. In the lot are "Sally Scribner," "Julia Robie" and the rest to match.

"Fads and Follies" opens at the Gayety, Baltimore, to-night (Saturday).

Gest & Comstock expect to commence vaudeville at the Savoy, Atlantic City, during October. Legitimate bookings until then will occupy the house.



MASTER VINCENT SULLY.

The youngest member of the SULLY FAMILY, who are presenting their latest sketch, "THE SUIT CASE," by SEARL ALLEN. This photograph of the happy looking Sully youngster was taken, August 4th, at Lake Chocomaug, Massachusetts, Webster, Mass.

MAUD ALLAN'S OFFERS.

London, Aug. 6.

Alfred Butt, manager of the Palace in this English town, the abiding place of amusement for what is conceded to be the best vaudeville audience in the world, and for the past few months playing capacity daily through the drawing powers of Maud Allan as "Salome," said to a VARIETY representative yesterday that he had accepted no engagement for Miss Allan to appear in America so far.

Many offers have been made, said Mr. Butt, who is also Miss Allan's manager. Klaw & Erlanger had offered Miss Allan thirty weeks in a production on the other side; William Morris offered the same amount of time with the proposition the profits should be equally shared, at the same time guaranteeing her \$2,500 weekly, with a cash deposit of \$25,000 to be placed in a London bank for her account the day before the dancer sailed.

Percy G. Williams and Martin Beck proposed a season's engagement, making it a joint offer. The salary tendered with the K. & E. and Williams-Beck propositions was from \$2,500 to \$3,000 weekly for Miss Allan. Florenz Ziegfeld also cabled over an offer.

Mr. Butt further said that none of these offers had been accepted, adding that he is now considering a proposal from Ted Marks for Miss Allan's appearance in New York, which stands the most likely chance of acceptance.

Alfred Butt is the cynosure of all theatrical eyes over here. He has placed the Palace on a big profit-earning career.

SWITCHBOARD KILLS.

Eric, Pa., Aug. 13.

William Nunn, stage director of the vaudeville theatre at Four Mile Creek, was shocked to death last week, when he came in contact with the switchboard.

Nunn had stepped back to allow one of the Klies Family to pass, and struck the board. Dora Pelletier, a comedienne, released Nunn and was badly shocked herself. Nunn only lived ten minutes. He is survived by a wife and son.

PICTURES REMAIN IN TROY.

Troy, N. Y., Aug. 13.

The moving picture exhibition in Proctor's Theatre of this city will remain there, it is said, until Election Day or Christmas anyway, the policy having proven profitable.

PEORIA DROPPED.

Chicago, Aug. 13.

Peoria (Ill.) has been dropped as a Western Burlesque Wheel stand, and the following changes of openings are announced: "Travelers," Milwaukee, Aug. 16th; "Miss New York, Jr.," Empire, Chicago, Aug. 16th; and Roger Imhoff's "Empire Burlesquers," Kansas City, Aug. 23d.

"VIRGINIA" GETS "TROC'S" BUNCH.

Chicago, Aug. 13.

Nat Fields, supported by the stock company at the Trocadero this summer, will move to the Virginia. No one has congratulated the Virginia.

The Karno Comedy Co., with Alf. Reeves, its manager, sails from England on August 22, opening for the first of 40 weeks over the United on Sept. 7.

STRAIGHTENING OUT HIPPODROME.

Cleveland, Aug. 13.

An application has been entered in the Common Pleas Court by the Citizens' Savings Bank and Trust Company, petitioning the court to direct a sale of the Hippodrome Theatre, building and lot.

An official of the Trust company says it is a formal action to straighten out the affairs of the Hippodrome Company, and before the hearing can come up, which will be a couple of months yet, it is expected the reorganization plans will have gone through.

The Trust company holds bonds of the Hippodrome amounting to \$1,000,000 secured by a mortgage given in February, 1907. It is expected the sale of the property would satisfy all claims, inclusive of the mortgage.

The effect of the suit will be to hasten the financing of the Hippodrome. Foreclosure would cause a loss to the stockholders.

There is no date yet set for the opening of the season at the Hip. It may be on Labor Day. William Morris will continue to book the vaudeville acts played, it is understood.

COMBINE PICTURES AND MELO-DRAMA.

Managers of theatres playing combinations will watch with a good deal of interest the experiment which George W. Rife commences Monday in his Holiday Street Theatre, Baltimore.

During the summer Mr. Rife gave moving pictures in his house to unexpectedly large profits. The regular Stair & Havlin bookings occupy the place, commencing Monday, and unwilling to give up the big picture clientele which the summer has built up, Mr. Rife has devised the arrangement of giving the house over to a moving picture show at such times as there is no regular performance.

When a matinee is scheduled the pictures will occupy the stage from 9 a. m. until 1 o'clock. When there is no matinee the pictures will continue until 7 p. m. The visiting companies will be offered the opportunity of participating in the extra show. They will be required to pay half the cost of the picture (about \$75 for the show) and will share the profits equally.

A number of other house managers have learned of the plan and if it works out successfully there is little doubt but that a large number will follow Mr. Rife's lead.

A CONTINENTAL MURDER.

Paris, July 31.

La Scala, the well known concert hall on the Boulevard de Strasbourg, was the scene last night of a singular crime. The head clerk at the ticket box (where the numbers of the seats are allotted to the audience of the better parts of the house) declined to admit a vaudeville artist by the name of Henri Trombetta on the ground he did not know him.

Trombetta became angry at this refusal and in turn the "controleur," an important personage in a theatre here, replied hastily, without tact, to the effect he had never heard of Trombetta and he would have to purchase tickets if he insisted on entering. Exasperated, Trombetta pulled a revolver and shot the official, Henri Duchemin, through the heart.

The murderer was arrested by some of the audience who were likewise seeking entrance at the time, and handed over to the police.

It is true some of the theatre officials here have tact in many ways, but in this case the artist in question is not so very well known in Paris.

Last season "The Trombettas," a foreign act consisting of a man and woman played in New York. They were labeled French although Italian. Information says the man of The Trombettas is not the Henri Trombetta mentioned in the above story.

CARR AT \$1,500.

A contract for about six weeks has been executed between Alex. Carr and the Morris Circuit at \$1,500 weekly, under which the former is to play "The End of the World" in vaudeville.

Carr's tour will probably commence with the opening of the Lincoln Square, New York, under Morris' management. The sketch may be renamed. It was the feature of M. M. Thiese's "Wine, Woman and Song" in burlesque early last season, afterwards going with the show into the Circle, where both had a long run.

Carr was booked with the Morris Circuit through Myers & Levitt.

OPPENHEIMER SELLS "FAY FOSTER."

Chicago, Aug. 13.

Jos. Oppenheimer has disposed of his interest in the "Fay Foster" show to the Empire Circuit, with the understanding the title reverts to him in two years.

Mr. Oppenheimer is said to have received a big bonus for relinquishing his share in the property. Immediately after the election he will re-enter the burlesque field independently.

The impression is Oppenheimer will organize two or three one-night-stand road shows or install stock companies in cities not represented by the Western Burlesque Wheel.

The "Fay Foster" opens the preliminary week at the Folly August 16. The regular season starts at Milwaukee the 23d. In the company are Great Carroll, Gloi Eller, Columbia Quartet, Herbert and Willing and Adele Grieves.

Schrode and Mulvey have postponed their European engagements, and will continue over the United circuits, booked by Jenie Jacobs.



ELSIE AND IDA JEANNIE ST. LEON.

In their double equestrian act on one horse. The sisters are members of THE ST. LEON FAMILY, now appearing at "Luna" Park, Coney Island, and under engagement to MR. FREDERIC THOMPSON.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe: If addressed care VARIETY, as above, will be promptly forwarded.)

London, Aug. 5. . . . Trainers have shown the "football" idea several times, but not quite so extensively.

Milt Wood moved into the Coliseum last Monday.

Fred Duprez opened at the Bedford last Monday.

Jos. Hart and his wife, Carrie DeMar, will leave Aug. 12 on the "Oceanic."

Next week Wilkie Bard, who is all right again, will play the Tivoli and Oxford.

Walter Kelly finishes at the Palace this week, as does Stuart Barnes at the Empire.

Newell and Niblo are in Russia completing engagements in that country. They leave for Switzerland shortly.

Charles Kenna, "The Fakir," sailed for New York last Wednesday. He is booked for the Syndicate halls over here next year.

Ike Rose, the business manager of Sahara, says he is going to open a booking agency in Berlin. This is Rose's annual statement.

Jack Lorimer has turned down all offers for American time. Lorimer can't persuade the managers here to postpone his bookings.

Dorothy Drew sails for South Africa on Saturday, next, playing the Hyman halls over there. She will arrive in New York about Christmas.

Redford and Winchester close at the Palace on Saturday, leaving for home, opening on the Orpheum Circuit Aug. 24. They have been extraordinarily successful over here.

Eddie Emerson, of Emerson and Baldwin, has engaged a press representative. Eddie does not know the duties of a press man over here, but says if the worst comes, he can use him in the act.

Julius Tannen will open at the Empire, Sheffield, instead of the London Coliseum as at first arranged. Tannen says as long as it isn't Syracuse, he doesn't care. On the 10th the Coliseum gets him.

Eddie Clark and his "Winning Widows" at the Coliseum have Anglicised the act with the result it now "gets to" 'em. Clark has inserted considerable local matter and a new song, which, with the girls working well, makes it likely the bunch can stay over on this side a long time.

Velanche's Dogs are showing something new over here in the animal-act line, a football game, with the canine teams dressed in different colored sweaters. The ball swings about two feet from the ground. The dogs go after it as though frenzied to win the game. A later position on the Empire program would make the act a riot. American dog

Geo. B. Reno and Company recovered a judgment for \$200 against the Oxford Music Hall. Reno brought suit for breach of contract. The act was placed to substitute for Wilkie Bird, who was obliged to leave the bill on Monday. No contract was given to Reno, but the understanding was he had the week. On Wednesday the management said Bard would resume and the Reno act was closed. Everybody told the truth on the witness stand, so Reno got the verdict.

William Berol, special representative of the International Artists' Lodge, addressed a largely attended meeting of the artists at the Hotel Province Sunday night (Aug. 2). Mr. Berol explained the situation on the Continent, also picking the contract forms apart, showing what the artist has to contend with. He claimed an act may be cancelled at will through the many clauses. Mr. Berol asked the support of the V. A. F.'s and White Rats of America, and stated that if supported by these bodies that there is no doubt about the result on the Continent in case of general trouble.

The Grill Room at the Province was packed to the doors with White Rats and their friends at the third scamper Friday night. It was a most brilliant affair and many notables were present. One of the most interesting incidents of the evening was a very friendly debate on the legitimate actor's views of the variety artist between Wm. Courtleigh (for the "legit") and Walter C. Kelly (for the vaudevilian). William Berol, of the I. A. L., informed the Rats of the conditions in Germany and on the Continent. Jimmie Britt told of a pugilists' protective association he once belonged to. But it seemed the meetings became too strenuous and the society disbanded. Carlton Macy very well rendered a recitation to a big hit, while Ted Marks surprised the assemblage by putting one of those over like a regular actor man. A resolution was passed during the evening to the effect that the White Rats, then in London, were in sympathy with the I. A. L. of Germany.

FRENCH RECOVERING.

San Francisco, Aug. 13.

Henri French is recovering at the McNutt Hospital after his long siege of typhoid fever.

The physicians have advised French to go to the mountains for at least four weeks or take a sea voyage to regain his strength. He has lost thirty pounds since entering the hospital.

NEW SUN HOUSE.

Chicago, Aug. 13.

The Sun-Murray vaudeville combination proposes to build a new theatre at Sandusky.

ARTISTS' SALARY TAX.

A proposition is before the White Rats of America to place a salary tax upon all members while playing, of 5 per cent. of the weekly salary, the amount received through this means going into a permanent fund for the benefit of the order when required, with the artists subscribing receiving certificates of deposit.

A resolution calling upon members to contribute two per cent. in a like manner has been passed by the International Artists' Lodge of Germany to support the "strike" ordered by it against five German theatres.

The German lodge held an important meeting on Wednesday last in Berlin, the main topic being the boycott now in existence over there.

DILLINGHAM NEEDS PIANO PLAYER.

Charles B. Dillingham is in need of a German comedian who can bring forth music from the ivories as a side accomplishment. Several have interviewed the legitimate producing manager, and Herman Meyer, a Chicago boy, booked over the Olympic Circuit is the latest likely candidate if a release from the western engagement may be secured.

The production requiring the combination artist is the new show "The Prima Donna" for Fritz Scheff.

WANTS ISMAN TO SETTLE.

Philadelphia, Aug. 13.

Rebecca Wegefath has brought suit against Felix Isman, alleging a balance due of \$78,000 on the purchase made by Isman of the William Penn Theatre.

Isman paid a deposit of \$2,000, it is claimed, on the purchase price of \$80,000 in cash, but has failed to produce the remainder. It will take about \$50,000 to finish the house, on which \$300,000 has been spent up to date.

When Isman bid in the property it was announced as the Philadelphia stopping place for the William Morris vaudeville this season. Mrs. Wegefath is the executrix of her late husband's estate.

GAITY'S PIECE NAMED.

"The American Idea" is the title given to the Geo. M. Cohan musical comedy which will open the new Cohan & Harris Gaity on Sept. 7.

The cast will include Al Reeves, Walter Le Roy, Geo. Beban, Trixie Friganza, Stella Hammerstein, Carrie Bowman and Gilbert Gregory.

Annie Yeamans was also engaged for the piece during the week. It is in rehearsal at present.

SULLIVAN-CONSIDINE'S PRESS BUREAU.

The Sullivan-Considine Circuit will handle its press matter hereafter after the new scheme inaugurated by the Orpheum Circuit.

All advance matter will be prepared by the New York office of the Circuit and forwarded to the different houses ten days before the acts which are to make up the bills.

Abe Feinburg is in charge of the bureau. After the acts get into the far west the New York office will forward the press matter in bulk to the Seattle office from which point it will be distributed.

A FEW MORE "SALOMES."

Swiftly as the new "Salome" dancers come forward, there is still a demand for their services in excess of the supply. The United Booking Offices has received an urgent demand for a "Salome" from nearly every theatre for which it books, and the scramble for dancers to fill these advance orders is a wild one.

Everybody about the United is on the qui vive for possible "Salome" material. The Marinelli office alone is booking no less than four. In this number are Odette Valery, whose engagement at the Coliseum, London, has been extended until Nov. 1. After that she will visit this country, playing United time.

Another of the Marinelli quartet is Rajah, who has been placed under contract to E. F. Albee for all of the coming season. Rajah has been doing an Oriental dance in the Raisuli show at Dreamland, Coney Island, all summer. It was reported that Florenz Ziegfeld, Jr., made a bid for her services, but the Marinelli people, acting for the United, forestalled him.

LaMillas is the third newcomer. She opened at Asbury Park, N. J., Tuesday night under the auspices of Walter Rosenberg, and, according to the manager, made that very staid community sit up and gasp. She does an "interpretation" of Maud Allan's "Vision."

Along in the early part of the week the authorities at Asbury ordered Mlle. Millias, who had been tendering a "cooch" for "Salome," to pull her stakes and jump the theatre, which she did. Many of the seashore's feminine population entered the Casino, placed their hands before their eyes during Millias' performance, then peeked through. Others walked out.

SUICIDE SEEKER MARRIES.

Philadelphia, Aug. 13.

Edna Fitzpatrick, the young woman who lately attempted suicide after a quarrel with her sweetheart, Charles Roney, a lawyer of this city, married Roney this week. Miss Fitzpatrick has played clubs and private entertainments.

"CLANSMAN" STAR IN VAUDEVILLE.

Maurice Freeman, formerly the star of "The Clansman" is offering himself in a new sketch to the vaudeville managers through Alf. T. Wilton. He will be supported by Nadine Winstan, who was in the original "Clansman" cast. They make their first appearance in the varieties at the Garrick, Wilmington, early in September.

MARINELLI "ALL-OVER" IDEAS.

Paris, Aug. 4.

The Olympia, when it opens with a revue and vaudeville under the management of H. B. Marinelli, will probably disclose to the Parisians ideas gathered from all over the world, Marinelli having instructed his branches to report upon all productions seen in which there may be a novelty number or feature.

When the information is received it is transmitted to the Olympia stage manager who selects what he deems will strike this city's fancy.

Marinelli believes this gives him much the better of the competition among neighboring halls, and a great many pleasing sights are expected when the Olympia starts its season Sept. 1. Some of the effects now seen along Broadway will undoubtedly be duplicated for Paris.

MOUNTFORD IN YOUNGSTOWN.

Youngstown, O., Aug. 13.

Harry Mountford, the secretary to the Board of Directors, White Rats, stopped over here on his return from Chicago to New York.

Following Mr. Mountford's departure, a report spread the Princess here will play vaudeville late in September.

OTERO NO PIKER.

Paris, Aug. 4.

Otero has been the defendant in an action brought by a well-known dress-maker to recover \$907 for goods supplied in 1905, consisting of an Odalisque tea gown, \$145; Mandarin tea gown, \$231; light cloak, \$193; simplette dress, \$106, and Ophelie dress, \$230.

Counsel for Otero contended the prices were excessive and asked for a valuation. As the goods had been worn and no longer in defendant's possession, that was impossible. Otero was ordered by the court to pay the bill in full.

EFFIE LAURENCE IN SINGLE ACT.

Effie Laurence has retired from the O'Brien-Havel act, "Ticks and Clicks," and is offering herself to Eastern managers in a single turn. She has been assisting Johnnie Havel in the comedy act. Miss Laurence has played a few weeks, billing herself as "Effie Laurence Havel."

THIESE'S NEW SHOW COMPLETE.

"Joe Welch with M. M. Thiese's 'Morning, Noon and Night,'" will be the billing for Thiese's latest production. It opens Aug. 31 at Hartford.

The cast was completed this week when Shean and Warren signed for the show. Artie Hall, Excelsior Four and Maud Morris are among the other principals.

During the piece, on a miniature stage, Mr. Welch will present an eleven-minute sketch, requiring three people, called "The Christmas Present."

BUTTERFIELD ADDS ANN ARBOR.

Chicago, Aug. 13.

W. S. Butterfield has secured the lease of the Majestic, Ann Arbor, Mich., and will operate it for vaudeville in conjunction with his chain of houses in Michigan.

PAT CASEY'S "BREAD LINERS."

BY ONE OF THEM.

Every night at six o'clock,
You see the same bunch there;
Casey always plays to S. R. O.,
And there's not a vacant chair.

The cook of Pat's is a wonder,
But the gang doesn't care a rap;
They've been there so often
They've worn "Welcome" off the mat.

The same old bunch is always there,
No matter when you call;
If the mob grows any larger
Some must be served in the hall.

Pat's Jap valet now is kicking,
And the elevator is broke;
Still the gang think it's a pity
That Pat Casey doesn't smoke.

After dinner's over
After the big repast,
All the boys are worried,
It seems too good to last.

Let's hope someone will tumble
Though Pat's a philanthropic guy;
And some day just for fun
Perhaps another fellow will buy.

GOTCH ILLUSTRATES.

Chicago, Aug. 13.

"All About a Bout," the new act in which Frank A. Gotch will star, is rehearsing. The third scene has a match for the world's championship at Madison Square Garden.

Irving B. Lee, the author, who is assisting rehearsals, was looking for Belasco atmosphere. He requested Gotch to illustrate the different holds.

"Show me the 'half-Nelson,'" said Lee. "Well," replied Gotch, "you get your arm under the arm-pit and above the neck—like this." And Lee broke a drum in the orchestra pit.

"Now, what is the 'hammer-lock'?" "The 'hammer-lock'?" said Gotch. "Very simple. For instance, if your opponent grabs for your leg, meet him like this, and turn him thusly—" Lee landed in the third row, centre.

"What is that 'toe hold' they all talk about?" he asked upon pluckily returning. "The 'toe hold,'" replied Gotch, "is as follows: You have your man on hands and knees; twist him over, grab him by the tip of the foot, turn it like this."

Lee is convalescing in Ward 29. When out he will learn the "full Nelson," "scissors" and the "strangle hold."

DOCKSTADER'S MINSTRELS TRAVELING.

Atlantic City, Aug. 13.

The Dockstader's Minstrels play the Savoy here commencing Monday, the first week-stand for the show. The Minstrels opened August 10 at Plainfield, N. J., and have been appearing at the one-nighters about since.

"BEHMAN SHOW" FIRST IN.

On Saturday night, August 22, "The Behman Show" will open the Eastern Wheel burlesque season in New York by playing the Murray Hill, remaining there the following week.

On Monday night, next, Perth Amboy will be visited for the '08-'09 premier, the company playing the one-night Jersey Coast summer resorts until Saturday.

Cliff Gordon, who with Jack Singer and Bobby North own the show, will travel with it next week as an added attraction in the olio with his political monologue.

EVA TAYLOR.

Eva Taylor, a likeness of whom appears on the front page of VARIETY, is making her vaudeville debut in New York at the Alhambra this week.

Miss Taylor has already distinguished herself in the dramatic world as an actress of rare talent and charming personality, and her success in vaudeville is assured, if one may judge by the enthusiasm which has greeted her performances at the Alhambra.

In the dramatic field Miss Taylor's reputation for wearing stunning gowns was second to none, and she seems destined to win a like recognition from vaudeville patrons, for the costuming of her character in this sketch is most attractive.

"Chums" is the title of Miss Taylor's vehicle, and the sketch has been seen here before, but many changes have been made in it, evidently by a skilled hand. Miss Taylor's supporting company is excellent.

SLEEP-WALKER INJURED.

Walter Wilson, the composer of several well-known popular songs and formerly a member of the vaudeville team of Wilson and Leighton, is lying in the Roosevelt Hospital, New York, in a serious condition.

He has been spending a summer vacation in Decatur, Ill., his home town, and returned to the city a few days ago. His intention was to rejoin his old partner and play vaudeville.

Meanwhile he hired apartments on Eighth Avenue. During one of the warm nights last week he left the window of his bedroom wide open, and during the night arose from bed and, still sleeping, walked through the window, falling two stories to the pavement.

The hospital doctors say he will recover.

"DISTRICT LEADER" ON THE ROAD.

Chicago, Aug. 13.

"The District Leader" will go on the road the latter part of this month under the management of Frank J. Sardan.

Harry M. Strauss has been re-engaged as business manager. Others are Frank Reed, Al Denier, Grace Sloan and C. Milford Giffen.

PIANISTE ELEVATES HERSELF.

Boston, Aug. 13.

Katherine Nelson and Elizabeth Otto who appeared at Keith's last week for their first appearance in vaudeville, have been booked for the season by the Casey Agency of New York, the act commencing at Providence October 5. The girls give songs and piano solos, the latter by Miss Otto, who has been the piano player at the Globe for the past few years.

INMAN IN BURLESQUE.

Billy Inman and Company will be one of the olio features of Jacobs & Jermon's "Golden Crooks" company on the Eastern Burlesque Wheel this season.

Frank Wakefield, Inman's old partner, is a member of the same organization, and will play in "Recognition" with Inman. The pair have been separated for two years.

Inman left the management of O'Connor's Imperial Music Hall last week.



RUTH AND WILLIAM MORRIS, JR.

Children of the head of the Morris Circuit on Willie's pony in front of the Morris residence at Lafayette Boulevard and 175th street, New York.

EHRLICH SELLS GROCERY CIRCUIT.

Sam Ehrlich doesn't give a snap of his finger now whether Mt. Vernon, Larchmont, New Rochelle, Tarrytown and Portchester eat or not. Ehrlich has sold his grocery circuit.

It has been recited before how Ehrlich accumulated a string of green vegetables, dry groceries and fancy hams along the route of the suburban trolleys.

Last week while Mr. Ehrlich was watering the lettuce in front of his New Rochelle branch, the residents having grown suspicious and Mr. Ehrlich resorting to the water route in proof the green color had not been painted over night, a man with a flowing beard engaged him in conversation.

The patriarch asked Mr. Ehrlich why he was smooth shaven. The groceryman went into detail, explaining that were he to wear a beard, his customers might fade away into the opposition shops as he was unable, through lack of experience, to bring a couple of scoops of sugar out of a barrel without having the whiskers mixed in with it.

This lead to a general talk on the profits of the grocery business. Mr. Ehrlich explained his system. When he told the stranger how he could remove his vegetables from one store to another without the local people getting wise to being trimmed, the man asked Ehrlich to set a price upon the entire outfit.

Using the blunt end of a potato masher as a pencil and a bottle of ketchup for ink, Mr. Ehrlich figured his present worth at \$33,333.33.

The sale was completed. After Ehrlich had spent the \$33 in a joyful celebration, he came to New York where Louis Wesley was consulted by him as to the best manner in which the money should be invested.

Mr. Wesley suggested Ehrlich buy old, rusty gold at a discount, shining it up until the market value was reached. This repeated twice daily said Mr. Wesley was better than a system for playing the horses.

Mr. Ehrlich demurred. He wanted a mercantile business once more. Leaving Wesley Ehrlich interviewed the proprietor of the "Night Owl" lunch wagon in Herald Square. That worthy informed him that did not the horse used to draw the wagon eat now and then, he would have become a wealthy man through the profits of bum coffee and bumper pies.

With a yell, causing the owls on the Herald Building to blink, Ehrlich dashed out of the wagon with an inspiration. He had it. Automobiles. They couldn't eat. Now Ehrlich is organizing a chain of automobiles for the feeding of tired men and women.

Sixty-seven automobiles will make regular trips to all points east of the Mississippi, each a full-fledged lunch wagon. For \$3.60 weekly, Mr. Ehrlich claims he can supply food to every farm house en route, having a breakfast, dinner and supper wagon. Ehrlich says it will be a boon to woman-kind, especially the farmer ladies. No more will you see the long, gaunt housewife starting the fire at 4:30 A. M., and blowing it out about 8:30.

She can read French novels, now, states Ehrlich, for his feed patrol will do her work. Ehrlich is figuring on a scheme to send a chambermaid along with every automobile. If he can accomplish this, says Ehrlich, there will be no good reason why any farmer should have a wife.

CIRCUS NEWS.

WHY BUFFALO BILL DOESN'T PARADE.

Battle Creek, Mich., Aug. 13.

"Johnny" Baker of the Buffalo Bill show met with a painful accident while playing Auburn, N. Y., last week. He stepped unexpectedly into a hole on an uneven piece of ground and dislocated one of the vertebrae of his spine. The jar laid him up for some time so that he was unable to do any shooting. However, he is being cared for by a charming little woman—Mrs. Baker—who, though not in the show business, enjoys traveling with her husband immensely.

Col. Cody (Buffalo Bill) reports favorable business. Says they could not ask for better audiences than they have been having, and that fine weather has been theirs most of the time.

When asked why the "Bill Show" did not parade, Johnny Baker said: "There are many reasons, one of which is the uncertainty of getting into a town on time which puts everything behind. It's better for the man who comes to see the show and better for the merchants, because the people who come up-town to see the parade only are the ones that don't have money to spend, and the merchant gets nothing. On the other hand, the man who spends his good money to see the show wants to get his money's worth, and he won't do it if we give a parade, for the horses and performers become tired out and therefore cannot work so well."

Col. Cody has traveling with him this season, his nephew, Henry J. Goodman, who acts as assistant chief of the cowboys. Graceful, daring, yet modest and unassuming, he looks more the society man than a knight of the plains, which he surely is, having been born and raised in the West. The young man never saw a large city until he left his ranch home to travel this season. As a rider his uncle is very proud of him, saying he is a boy after his own heart.

TRAINED HORSE FOR \$100.

The big, milk-white horse used by Herzog and Mme. Melville at the Hippodrome recently was sold at public auction this week, and to the surprise of horsemen brought only \$100.

There were two animals in the lot. The white one's mate, a perfect black mount, was also put up on the block, but the bidding was so low it was withdrawn. Both animals are splendid specimens and the price of the white is regarded as a record for such a horse. In an ordinary market, horsemen say, it should easily have commanded a figure in the neighborhood of \$1,000.

The animals were the property of Frank Melville, equestrian director of the Hippodrome.

GEORGE MOTZ KILLED.

Cincinnati, Aug. 13.

George Motz, a clown, on his way to join the Robinson Circus, was killed in a railroad accident near here last week. He had been at his home, 823 Richmond Street, Cincinnati, resting from a nervous attack. His widow is prostrated.

CRASH IN QUADRILLE.

Bay City, Mich., Aug. 13.

During the night performance of the Miller Brothers' "101 Ranch Wild West," at Carsonville, Mich., last Friday, Julia Allen, one of the cowgirls—who enjoys the distinction of being the only unmarried girl in the show—had the misfortune to break her wrist. She has since been unable to ride. One of the cowboys ran against her with terrific force during the quadrille by the boys and girls on horseback, causing the accident.

The Miller Brothers, ("Zack" and "Joe") express themselves well satisfied with the business they are doing. This is the show's second year, but its first for one-day stands.

The "favorite" on 101 Ranch as well as with the show, is Mrs. "Zack" Miller. She is at home in the saddle and an expert rider. Although a typical western woman (born and raised in Oklahoma), she is a graduate of Smith's College, New York, and a woman of grace and refinement. Having handled horses all her life she thoroughly understands them. Mrs. Miller recently said: "I love the plains and life on the ranch where there is plenty of space to breathe in. I've simply got to have my fresh air. I could never endure life in the cities where there is so much noise and the atmosphere is laden with smoke. Give me my horse with a broad plain before me and I am happy!"

ABOUT "THE LONDON SHOWS."

Circus men have recently learned that the circus touring in the east under the title of Howe's "Great London Shows," is none other than the outfit which was known last season as the Van Amberg Shows. The property belongs to Larry Muggivan, who was associated with John Havlin and Ben Wallace in the Hagenbeck-Wallace Circus last year.

"The Great London" is playing down the chain of seaside resorts on the Atlantic seaboard. It showed at Asbury Park Tuesday, two days ahead of Leon Washburn. The latter show was heavily billed, but there was very little "Great London" paper in sight.

"POP" SEAMON BACK.

"Pop" Seamon, the veteran circus agent, arrived in the city this week. He was with the Buffalo Bill Wild West, but the elimination of the "No. 3" car from the advance of that show left him no place.

It is definitely settled now that the Cody show will go to the Pacific Coast this season. The Barnum-Bailey circus is already in that territory and the Wild West will be compelled to play in the far western country just a month behind the Ringling property.

The St. Leon Family will close their engagement at "Luna" Park, Coney Island, a week from to-night (Saturday) re-opening with Frederic Thompson's "Polly of the Circus," when the Broadway production again appears on Aug. 27. Alf St. Leon, the father of the Family, has an indefinite contract with Mr. Thompson, which is made use of by the manager to keep the act continually engaged.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Aug. 4.

I referred several weeks ago to the nude on the stage in Paris, especially in the Montmartre district, and the attempt made by the police to stop such performances. Three small but elegant music halls of the gay city were prosecuted, the Folies Royale, Folies Pigalle and the Little Palace, for presenting acts offensive to public morals in which nude women appeared. The Criminal Court rendered its decision on July 27, and the finding was that when the show is generally artistic in tendency the nudity does not render it indecent.

The first two halls cited profited by this finding, proving their show was a series of "tableaux vivants." As for the Little Palace, Rue de Douai, the management was declared guilty of permitting immoral gestures on the stage. Dr. Chatillon, the manager, was sentenced to three months imprisonment, while two of the performers, Miles. Bouzon and Lepelley, got fifteen days, the two latter being allowed the benefit of the "Beranger" law (first offence) which relieves them of the imprisonment. Notice of appeal has been given by Mr. de Chatillon.

Joe Bridge has been named as general secretary of the Eldorado and the Scala for the coming season. This is a position of importance in all theatres, as he is the intermediary between the manager and the press—and nothing more!

The Paris Conservatory will resume its classes on October 5 next. Notice to future Patis and Carusos.

Jean Magne has joined Raphael Plateau as co-partner in the management of the Cigale concert, up Montmartre, and this hall, so famous for its bright revues, will therefore remain practically in the same hands as before. La Cigale will not be sold yet, as falsely rumored.

Mr. Borney, part manager of the Marigny, Champs Elysees, has returned to Paris, after a pleasant visit to New York.

Jeanne Dyt, a music hall singer here, has been engaged by Mr. Debrenne, the new director of the Folies Dramatiques, where an attempt is to be made in September to restore the popularity of operetta in Paris, a form of amusement which for the past ten years has fallen into decadence.

Delagrangé, the aeroplanist, a great rival of Farman in France, will renew his performances in Milan, Italy, this month, so there is little chance of his going to America in the near future.

Likewise premiere same evening at the Ambassadeurs' concert, Champs Elysees, of a new revue, "As tu vu mon nu?" (Hast thou seen my nude?) by Jules Moy and Max Viterbo. The latter was until recently the general secretary of this al fresco resort, but he has since resigned—presumably in order not to interfere

with his author's rights in the new production. A member of the staff of any playhouse in France is not allowed by the Society of Authors and Composers to have more than a tenth part of the program at his own hall to his credit. This naturally prevents managers and staff producing their own plays, etc., to the detriment of authors, but there is always a way of getting around this.

Among the new turns at the Marigny who appear previous to the revue are the Bratts with their dog school; Salerno, juggler; Lala Selbini, Uessemis, and "The Marigny Girls."

On August 1 the genuine Spanish dancer Tortajada reappears at the Marigny. She will appear in an act entitled "Les Debuts de Dolores," containing several characters, all being played by her alone.

Mr. Viterbo is now secretary of the Alcazar d'Ete, adjoining the Ambassadeurs, and under the same management. At this music hall the wrestling matches have happily ended, and we have Prof. Dickson, the successor of the Isola Brothers as high class conjurers; Aerial, contortionist; Jackley Troup, jumpers; the Daytons in their icarian act; Johnny and Charlie, eccentric acrobats; the Vindobonas, musical comedians; Tate and Tate, the Dangers, Mayol, Kartelli, La Camargo, Carmen Agius, Verleyos and Miss Daisy.

This is the first summer the Scala has kept open for many years, it having been taken over in June from the regular management for a three months' lease by an enterprising impresario. It has been successful with the innovation. The Eldorado, opposite, belonging to the same owners, is running moving pictures as a separate concern during the dog days, but will return to variety in a fortnight.

GERTRUDE HOFFMANN HELD OVER.

This was to have been the final week of Gertrude Hoffmann's "Salome" dance at Hammerstein's, but the management has retained Miss Hoffmann until Sept. 5 with the probability she will be the headliner of the Labor Day and week bill in the same house.

Seventeen weeks of legitimate have been routed for Miss Hoffmann and her own company whenever her manager, Morris Gest, gives the word to start.

On Monday the impersonator of Maud Allan will place a new dance entitled the Mendelssohn "Spring Song" just ahead of the "Salome" which will more perfectly carry out the imitation of Miss Allan, who is at present playing the Palace, London, the latter having led up to the main feature of her act in this manner.

There is an argument on between William Hammerstein and Mr. Gest as to who "put on" the new dance. Each places the blame on the other.

Percy G. Williams' Crescent Theatre, Brooklyn (formerly the Montauk) opens Sept. 5, with Lew Parker as manager.

MOVING PICTURE PEACE STRONGLY RUMORED ABOUT

Meeting in New York of Manufacturers Last Week Leaves Reports. Some Kind of Deal Expected.

A meeting of the Edison licensees, who were in conference in New York for two days last week at the same time Geo. Kleine, the big Chicago importer of foreign films, was in the city, has led to many rumors and reports since the meeting broke up.

There is no solid foundation which may be traced for any of the stories, although one is so explicit it says that within thirty days there will be a combination of the opposing picture factions ensuring peace among the manufacturers.

The presence of Mr. Kleine with the American Mutoscope and Biograph Company (the Edison opposition) already on the spot seemed to indicate to those conversant that it was more than mere coincidence the collection of both sides in New York at one time under the present conditions.

More coincidental, or otherwise, was the conference for the big theatrical combination which took place on the same days. There is no direct connection between the two assemblages more than may be deduced from the feeling of combination rampant as brought to bear by the reported managers' meetings.

No one in a position to speak authoritatively on the rumored picture amalgamation would make an admission when seen by VARIETY representatives, and various reasons were given out for the Edison manufacturers' gathering, one version having been an argument over the advisability of increasing the price per foot for new film.

Since it is generally admitted in rumors of this character that the fire is somewhere hidden in or around the smoke, many profess belief that the prediction of a thirty-day limit for the merger is not far fetched.

On what lines and how the consolidation if one occurs will be effected is a deep secret, but the outcome, if successful, seems to be accepted as a fact that it will have a huge bearing upon the importation of pictures from the other side.

That large source of supply will be narrowed for the purpose of enlarging the scope of the native manufacturer. Another influence upon the picture business, as a whole, it is said, will be the attitude taken by the combined interests as regards the renter.

With the business under control, and no opposition to hinder, the rental end will be figured out by the manufacturer. It is even reported that a plan to lock up the country on the picture enterprise will follow any merger of interests.

The theatrical managers are bound to consider the picture men in the combination scheme they are promoting. The record of the summer season now drawing to a close, and the attitude of the theatre managers in general towards moving pictures as a means of support for their houses, is too apparent and indelibly written for the magnates not to understand that a full sway of showdom will not be

possible without the exit into the picture field guarded.

This is expected to come in time, and shortly following any proposition accepted which will please the picture factions as one.

MAY RAISE FILM PRICES.

In conversation about the two meetings of the Edison Manufacturers' Association in New York last week, Mr. Berst, Pathé Frères American representative, intimated that there might soon be a change in the price of Edison film. No definite action has been taken on this point, but the manufacturers talked it over in detail.

It is understood to represent a change of front on the part of the Pathés. The French concern was the prime mover in the recent reduction in the price of film which gave small buyers the benefit of the minimum rate, previously given only to those who ordered film in large quantities. It is believed that if a new price is established it will mean an advance. The second payments of manufacturers' rebates is due Sept. 1.

Asked about the reported movement to bring George Kleine and the Biograph into the Edison combine, Mr. Berst denied that the manufacturers had done anything in this direction.

"The Biograph and Mr. Kleine," said Mr. Berst, "were mentioned only in a general discussion of the opposition."

Asked if there was a prospect of the two film factions combining, Mr. Berst replied significantly, "It is much too early to comment upon such a thing."

ITALIAN CINES OUT.

The American Mutoscope and Biograph Company announced this week the license of the Italian Cines Company, a foreign firm doing business in this country under the Biograph standard, had been revoked. No statement of the cause of this action was given.

It is likewise understood that the Kleine Optical Company, of Chicago, and a Biograph connection, has cut off the Cines people from further supply of goods.

The Cines Company was refused admittance into the Edison camp at the time of the Buffalo convention and its future operation in this country is a matter of conjecture.

The Italian Cines has some rental connections on this side, but without an affiliation with either faction of the picture business, would have to depend on its own productions alone, looked upon as a precarious future.

BENNETT SELLS PICTURE PLACES.

Montreal, Aug. 13.

Chas. W. Bennett, of the Bennett Vaudeville Circuit, has disposed of his picture houses in all Canadian cities excepting those in the Maritime Provinces at Halifax, St. John, Sydney and Quebec.

LONG LEASE IN PARIS.

Paris, Aug. 5.

The Cinema Halls Company, which has been running the large Hippodrome here with a show composed of moving pictures, has obtained a lease of nine years on the building.

The place is closed for August, during which time it will be cleaned throughout, and will open with cinematograph again on Sept. 5.

As "speaker" or lecturer, the company has just engaged the famous English clown Footit from the Nouveau Cirque. Footit will explain (!!) the various scenes as they are thrown on the screen.

BACK TO ASSOCIATION.

Gane's Manhattan Theatre in New York, which recently jumped over to independent film supply, has returned to the Film Service Association, and gets its supply now from the Actograph Company.

It is understood the refusal of the Kleine Optical Company to supply Gane with twelve first run reels weekly brought about the change.

A "PALACE OF DELIGHT."

Philadelphia, Aug. 13.

Lubin's new vaudeville house situated in "Agony Row" (Market Street, between Ninth and Thirteenth) is scheduled to open on Aug. 31. The house will be called the "Palace of Delight." Four shows will be given daily and six first-class vaudeville acts used in conjunction with the pictures.

Three acts will be used in the afternoon and three different ones for the night shows. On Thursday the acts will shift playing time. An admission of ten cents will be charged, and Bart McHugh, who supplies the other Lubin houses with talent, will probably do the booking.

NEW PICTURE PLACE IN BRONX.

McKenzie & Lane opened their second moving picture establishment in the city last Saturday. It is in the Bronx. The opening was set for that day and the neighborhood circularized, but for the time there was some doubt whether it would open on time.

A church in the neighborhood entered an objection and there were technical delays in the granting of the license. Both difficulties were overcome and the show opened Saturday morning.

MOVING PICTURE REVIEWS

"Life's a Game of Cards."
Manhattan.

The Edison Company presents in several chopped but readable chapters a melodrama in "Life's a Game of Cards." The more important end of the picture is the improvement noticeable in unveiling an intelligible plot on the sheet. Although severed, the story is easily followed, with but a few details missing. In a play these would be filled in with dialogue. The opening scene is a card party in a country house. Rivals for the daughter of the hosts are engaged with her in a game of cards. The younger and favored suitor detects his opponent cheating. Exposing him, the father will not believe the story told, ordering the young man from his home. An attempt by the couple to elope is frustrated through the villain engaging

longshoremen to "shanghai" his rival. Carried unconscious aboard a vessel, he escapes by jumping overboard, swimming to shore. The daughter proceeds to the rendezvous, a depot, but the train they were to start out in the world on arrives and leaves without her lover appearing. In his place, the villain, who had overheard the quick marriage planned, casually appears in a carriage, inducing the girl to go home. She finally yields to his plea for a marriage, and as the benediction is about to be spoken, the young man rushes on the scene, denounces the villain, who this time is ordered by the father out of his sight, with the customary happy conclusion left to the imagination. There are many incongruities as oftentimes there are on the stage, but the story is made as graphically as may be permitted in the time and length (rather long) of the series. The principal scenes as outlined are shown, and the interest is kept up to pitch. The scenes are prettily selected, exteriors and interiors, while the dressing of the characters has been attended to with exceptional care. The acting throughout by all is excellent. The title bears no further relation than to have shown on the sheet at different periods a Royal Flush in each suit of cards. For instance, the lettering says "Clubs Are Trumps" just before the lover is stricken down with a club; "Spades Are Trumps" when workmen are seen digging, while diamonds rule when the girl receives a necklace, and "hearts" the finale. As a title it is as good as any. The picture, while not great, sensational or likely to prove a "big" hit, shoves the home enterprise up several pegs. *Sims.*

"New York."
Manhattan.

"Seeing New York" through a film manufactured by Frenchmen seems rather odd, with so many native manufacturers eager for new subjects. Outside New York City, "New York," a Pathe picture, ought to prove highly interesting. It takes the audience from the Bay to the Metropolitan tower, presenting many points of interest en route. The picture of the tower leading up to the very high peak when in an uncompleted condition presents a large question mark as to how this was accomplished since the camera could have been at no great distance away. *Sims.*

"The Sailor's Dog."
Manhattan.

"The Sailor's Dog" is not a complex subject. A fisherman goes to sea; there is a storm; his boat is wrecked, throwing him lifeless upon the sands near home; the dog skirting the beach discovers his master, returning to the widow with his hat as mute evidence of the discovery, guiding her to the body, and the finale leaves the husbandless wife sobbing beside her dead. It is not a pleasant ending, nor does the series present any extraordinary sagacity in certain breeds of canines. The newspapers oftentimes report more remarkable cases. For the slight occasion for the film, the death more than counteracts any good effects. *Sims.*

Georgina C. Leary, the "Simon Legree" last season of "Zaza or Uncle Tom," will play Malitza in "The Merry Widow" (Western) the coming season.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

"Thirty Dollars," Alhambra.
Carson and Willard (New Act), Alhambra.
Mead and Pearl, Alhambra.
Harry Allister, Alhambra.
Hendrie and Miles, 125th Street.
Sam Shannon and His "Quick Lunch Girls," Henderson's.
Eugene Trio, Henderson's.
Wm. Wolff and Co., Proctor's, Newark.
"Six Little Sailors," Proctor's, Newark.
Toma Hanlon and Co., Proctor's, Newark.

B. A. Rolfe's "Colonial Days" (11).
Musical Comedy.
32 Mins.; Full Stage (Special Set; Exterior).
Fifth Avenue.

"Colonial Days," the latest and greatest production, is a play, and costumed in scenes as the title implies, the time of the action going back to 1775. In those days it is almost a positive fact that Sir Anthony Crumpey, if he really lived over one hundred years ago, never heard of "Benny Rolfe." Neither would he have said "Go to it," if that slangy expression was in use then, but George F. Hall, who is featured in the production and takes the character of Sir Anthony, speaks both lines. In the scene forming the slight story where Joseph Baker, as the cook of Anthony's household, is discharged, the knight remarks he will operate the kitchen, picking up a cook book, saying "Me and Benny Rolfe wrote it." It's funny for a professional matinee, perhaps, but these "locals" in a serious production might be held over for rehearsals. The book written by Wm. F. McKenna, abounds with colloquialisms of a modern vintage not fitting in the 1775 period. Mr. Rolfe has supplied the best part of the act with his own music, oftentimes very pretty and catchy, much more so than the lyrics, especially the latter in the number "How to Cook," where an opportunity to humorously tell how to prepare a "Mince Pie," "Vanilla Ice Cream," "Welsh Rarebit" and "Beef Stew" is almost thrown away. The chorus girls have a chance here, taking the honors, particularly the "Beef Stew" young woman. As a production "Colonial Days" is a most creditable affair, the settings are pretty, although the figure in the fountain noticeably "fakey," and the costuming tastefully attractive, with a substantial company of eleven. A "Musty Ale" song, a quintet of males singing, was much liked, and "Sweet Southern Rose" as a duet has a pretty melody with a familiar strain. At the opening a soprano stood out with quite the best voice in the company. A farcical plot involving the substitution of a statue's head brings the piece to a close with a singing finale. Mr. Hall has the principal role, but does not carry out the idea of age in the character. The comedy in the piece brings laughs; the choristers are good looking, which with the other points in favor of "Colonial Days" carries it very well. The piece will probably be built up continually, including the finale, this being but its second week. It is a number thoroughly enjoyable through the excellent music, if nothing else. *Sime.*

NEW ACTS OF THE WEEK

Lamberti.
Impersonations of Composers.
19 Mins.; Full Stage.
Alhambra.

Lamberti is a finished musician. His solos on piano, 'cello and violin could easily stand on their own merit as straight musical offerings, and the impersonations of the respective composers used were purely incidental. This reverses the usual process. Lamberti is also a skillful impersonator. His "Paderewski" was a delightful bit of mimicry, with just enough of burlesque to make its real fidelity convincing. Liszt at the piano started the series, followed by a pretty 'cello number, Gounod, leading the orchestra with a baton, Paderewski at the piano and Savare in a violin number, a splendid finish. Lamberti is a master of the latter instrument, as a little later number brought him a tremendous reception. The act was easily the second largest hit of the evening, first honors, of course, going to Tanguay. *Rush.*

Luby Sisters and Marshall.
Songs and Dances.
13 Mins.; One.
Henderson's.

The Luby Sisters and Marshall are four girls. Even though Miss Marshall is in advance of the sisters as a beauty line, she has no more to do than the other three, and it would give a better idea as to what the act was if simply called "The Luby Sisters." Just how much a pretty appearance and neat costumes will do for an act is made evident in this offering. Not one of the quartet has a voice, and the dancing is hardly of a better sort. Still nine out of ten people who see the act will undoubtedly like it. Three very pretty costume changes are made. The act opens with a very light number which needs attention. It is not strong enough for the position. The girls work in pairs for the second number, all coming on again at the finish. That is far ahead of anything else in the specialty. It is a sort of buck dance in which the young women make up for their lack of dancing ability by their ginger. The act will land further on appearances than many others can do on merit. *Dash.*

Claus and Radcliffe.
Songs and Dances.
14 Mins.; One.
Hammerstein's.

Opening the show at Hammerstein's is hard enough for any act but for one virtually "trying out" in the East it must be most discouraging. The greater part of the audience were on their feet while the act was on, and those seated could hardly give their undivided attention to the stage under the circumstances. It would hardly be fair to pass judgment on Claus and Radcliffe by reason of this. The couple have a singing and dancing act a trifle away from the ordinary type. Miss Radcliffe works straight, looking well in a becoming frock. Claus uses a comedy make-up consisting principally of a large dress suit and a "duck nose." He might be termed a limber-legged comedian. His comedy is in his legs. He executes two very good eccentric dances. *Dash.*

Prampin Musical Four.
15 Mins.; One (3); Full Stage (10);
One (2).
Henderson's.

The Prampin Trio have added a fourth member and are "trying out" a new act under the name of the Prampin Musical Four. Besides the added member two new drops are in the act, neither of the drops being necessary or bettering the offering. The new member makes a big improvement though. The opening in "one," which shows a log-cabin with the winding river in the back-ground, is misplaced. The three men and a woman appear as old darkies playing "rag-time" on saxophones. The saxophone doesn't exactly fit into the picture, but the "rag" is too good to be taken out. After the opening they go into the full stage where some good work is shown on the xylophone. From there into "one" again for the finish. It would simplify matters greatly if they would open in the full stage and close in "one," doing a straight musical act without the changes and most emphatically without the singing. The music is good, of the right sort, and will be liked, so why bother with anything else? *Dash.*

Violet Dale and Company (1).
"A Mexican Tangle" (Singing and Change Sketch).
21 Mins.; One.
Proctor's, Newark.

"A Mexican Tangle" is by Victor H. Smalley, Bernie Adler and Melville Sideon, quite an impressive array of authors. The offering is a very chaotic arrangement of ideas, suggesting that there were too many cooks concerned. A drop in "one" shows a painted hut in the foreground of a Mexican landscape. The window is a transparency and Miss Dale makes her changes behind it with her head and shoulders in view of the audience. There are four of these changes, Miss Dale appearing in succession as Kitty Bright, from 'Frisco; an actress, an old maid, a Chinese servant and a Mexican girl. Jack Melton, an American, is in love with Kitty, and Kitty makes all these changes of disguise to tease him, which seems to be a rather foolish waste of time and effort, particularly when Jack, in the person of Frank Erwin, is such a poor comedian. With each change of clothes Miss Dale has a song and one or two incidental—very incidental—dances. She has a rather amusing number as the actress and in the old maid disguise wears a funny burlesque of the sheath gown, but the ground work of the sketch is utterly senseless and out of order. Erwin is a nice-looking young fellow and in a straight part would probably do capitally, but as a comedian he is painfully miscast. His humor is plainly inspired by careful rehearsal and nothing else. He has an agreeable voice and the pair might much better do their changes and songs alone without attempting to string them along on the thread of a sketch. As a finish the pair attempt a burlesque of the bedroom scene from "The Thief." This is better than the earlier part and has not a few good travesty points. *Rush.*

Richard Crolius and Company (3).
"Shorty" (Comedy).
19 Mins.; Full Stage.
Proctor's, Newark.

"Shorty" brings Richard Crolius back to his own, a role of the slangy race-track tout, in the interpretation of which he excels. Crolius himself gives an almost perfect performance, playing with a delightfully quiet force a part that might easily be spoiled by over-acting. As much cannot be said for his support, Leone Brown, who has the "heavy part," acts stagey and mechanically. Alice Warwick, in spite of her evident amateurishness, is much more natural and convincing. Effie Gillette does fairly well with a difficult, pale role. Shorty is a tout and horse trainer. He comes to the home of Welcher Moore to demand money, threatening to expose some of Welcher's shady race track transactions if he doesn't give up. Welcher has deserted his wife and children and Shorty wants the money to provide for them. Meanwhile Welcher has married another wife and Shorty tells the latter of the bigamous Welcher's perfidy. Welcher refuses to make a satisfactory settlement with Shorty, who wants half of all his possessions, and the tout declares his intention of taking half of everything in the house. The finish of the sketch shows Shorty breaking up the trick furniture of the parlor set and carrying off his half. Up to this point there had been an undercurrent of dramatic weight in the sketch, but the finish made it frank farce. Why such an unexpected shift of base should be introduced is hard to understand. The character of Shorty is strong enough to support a consistent light comedy sketch and the burlesque finish rather injured its effectiveness. *Rush.*

Milani Troupe.
Songs.
15 Mins.; Full Stage.
Henderson's.

Six men and two women compose the Troupe. Only four of the men take any active part. Selections of a lighter sort than customary with acts of this nature are used and answer the purpose fully as well, sounding much better than ordinarily. A violinist and a flutist are among the men, but they do not figure prominently. The women appear but for two choruses. The act is poorly dressed and badly rehearsed. Time will very likely make it as good as the rest of the similar singing acts. *Dash.*

Cibelli Brothers.
Singers and Musicians.
One.
Proctor's, Newark.

The three young men work straight, giving a very agreeable musical program. Their musical numbers are arranged for a 'cello, guitar and violin trio, and the brothers sing several songs to their own accompaniment. The voices are agreeable enough, but most of their selections are unfamiliar operatic numbers, which did not go as well as better known selections might. For the finish they gave the intermezzo from "Cavaleria Rusticana" as an instrumental number, quite the best thing of the turn. The violinist is a capital artist. Newark liked the offering very much, and there is no reason why it should not get a hearing. *Rush.*

Elsie and Ida Jeannie St. Leon.
Double Riding Act.
"Luna" Park, Coney Island.

It isn't often two sisters (who are sisters) are seen in a double riding act on one horse in the ring. At "Luna" Park (Coney Island), Ida Jeannie St. Leon has recently joined her sister, Elsie, in an equestrian number. Both girls are of the St. Leon Family, under the direction of Alf St. Leon. Mr. St. Leon is also director of "Luna's" out-door entertainment. His accomplished family can give an entire circus performance if called upon. They are riders, wire-walkers, acrobats and lots more besides of value under canvas or upon a stage. Elsie is a principal rider of established reputation. The interest of the double appearance centers in her sister. Both are blondes, and on the evening seen the girls were dressed in yellow and purple, making an attractive picture while performing upon a handsome white horse under the myriads of electric lights in the ring set over the lagoon at the park. Ida Jeannie gives promise of reaching Elsie's expertness and confidence upon the horse's back. At present she is not certain enough for the act to become spectacularly sensational, Elsie giving all attention to Ida Jeannie to inspire confidence and prevent mishap. The girls are very pretty and it becomes a "sight" act of large value, holding the crowd always gathered around the railings enclosing the small body of water. Elsie is an easy, graceful rider of striking appearance in ring costume, and in her single "principal" act is the big feature of "Luna" this summer, where the Family has been playing, since the park opened. *Sime.*

Spissel-Young Bros. and Co.
Acrobatics.
12 Mins.; Full Stage (Special Set).
Henderson's.

It will require rearrangement to bring the comedy acrobatics of Spissel-Young Bros. and Company up to the standard. A special set is employed showing a battle field with the guns and sundry other implements of war strewn around the stage. A Red Cross ambulance is also employed for comedy purposes. A woman as the Red Cross nurse is the "company." She has little to do but walk on and off a few times, but looks well in a neat black costume. The comedian works as a Dutchman, and his endeavors for laughs are forced. The real comedy comes from the various "props." The acrobatics are of a very good sort; the two men (Young Bros., likely) work nicely and unless the comedy can be straightened, it would be advisable to try more acrobatics and less slap-stick. *Dash.*

ANOTHER!

Advance notices indicate that an estimate that two out of three of the burlesque shows next season will have "Salome" dancers, seems in a way to be realized. The newest to come forward is "La Vive," who has been doing a Spanish dance hither and yon for some time.

Jacobs & Jermon have placed her under contract and she will give her version of Herodias' undraped daughter with either "The Golden Crooks" or "The Greater New York Stars" on the Eastern Burlesque Wheel.

Ed. F. Reynard is "breaking in" a new act at Findlay, O., this week.

Rex's Comedy Circus.
9 Mins.; Full Stage.
Henderson's.

There isn't anything to say of Rex's Circus. Bersac's Circus has long since become well known over here, and this is simply a "copy act." Like the other "copy acts," it is unusually poor. The ponies are not well drilled, and it needs any amount of whipping to send them through the tricks. As for the "revolving table," it is almost a joke. The pony is held on by the trainer and even then an accident was narrowly averted Tuesday afternoon. The "unridable" donkey is not so bad in itself, but it is worked very badly. Those who volunteer to ride are plainly "cappers," which removes all the fun. It looks very much as though this "copy act" would be laid away with the many others which have fallen for what looked like soft money because the other and first fellow did it so easily, but the "other fellow" did it well or he would not have been copied. The mere fact of a person stooping to "copy" invariably bespeaks instability before he displays it publicly. *Dash.*

OUT OF TOWN.

Leander De Cordova and Company.
"Wireless," Dramatic.
22 Mins.; Full Stage.
Keith's, Philadelphia.

"Wireless" is a "thriller," twenty-two minutes of agonizing screeching by a very dramatic actor being one of its principal features. The story, printed in dramatized form in a magazine several months ago, was written by Alice Leal Pollock, and the woman's handiwork is plainly shown in numerous lines and incidents. The plot reveals a gambler who seeks gain by intercepting messages over the wireless system. The operator is lured from his station by a false report, his house, several miles away, is on fire. He leaves in his place a trusted friend, supposed to have discovered an improvement on the Marconi invention and interested with the gambler. During the transmission of messages (to test the wires) the operator learns of a wreck of a steamer at sea on which his wife and child are returning to America. The news crazes the scheming operator, and he proceeds to rant in truest "meller-drammer" style, until he finally drives his fellow-conspirator from the place at the point of a revolver and decides to end his life. The other operator returns in time to frustrate the attempt, also learning over the wire the gambler's family is safe. The curtain falls as the gambler swoons in the arms of his friend. The story is not clearly or concisely formed, and Cordova rants and screeches so much that at times it is impossible to hear what he is saying, except "My God" with almost every line. Harry Leland, the regular operator; William Lennox, schemer, and Patrick Wallace, farmer, are the others. Most of the applause came from the top tier, and the sketch will probably please where the stage hero is worshipped. The story suggests an ideal for a popular price melodrama, but is meaningless and too much material is crowded into the short space of time given it in vaudeville to have it classed as promising.

George M. Young.

Harry Houdini sails for Europe Aug. 18.

Montrose Troupe (7).
Acrobatic.
12 Mins.; Full Stage.
Keith's, Philadelphia.

This is the first showing in the East for this troupe. There are seven, two boys being the principals in a routine which shows little change from the ordinary used by acts of this kind. A double from a "basket" into a two-high and the same into a three-high were the best tricks shown. The men all work cleanly and swiftly, there being little time lost, and there is some floor tumbling, with a row of backs, rapidly turned, attracting special notice. *George M. Young.*

Three Zaras and Carmen.
Hoop Rolling and Baton Juggling.
16 Mins.; Full Stage (Special Set).
Palace, Boston.

In new costumes, with special drop and new tricks, this act is as snappy and interesting as any seen here. Intricate movements with the batons and hoops are done. The double revolution of the hoops before going behind the screen brings big applause. An intricate trick is done with a hoop, made to "dance" on four ropes. The attention given to little details is noteworthy, and the act is well worth while. *Ernest L. Wiatt.*

Cooper and Dillon.
Dancers.
15 Mins.; One.
Arcade, Newark, N. J.

These boys are doing one of the best wooden shoe dancing acts seen here. For an encore they do a "sitting down" dance, a wonder in its own way. Both are neat dressers. *Joe O'Bryan.*

THREE PRODUCTIONS UNDER WAY.

A partnership for the production of vaudeville numbers has been formed by Harry Bissing and Alfred Solman. Mr. Bissing is associated with the Globe Electrical Company. Mr. Solman is a musical composer.

William H. Clifford, who wrote "The Comstock Mystery" for Charlotte Parry and "Jockey Jones," which Emmett Corrigan played, has contracted with the firm to write exclusively for them.

The first production to be seen will be called "Trapping Santa Claus." To follow that will be "The Mummy and the Mick," the latter having been before presented.

Mr. Bissing on his individual account will launch early in September "The Gibson Girl Review." Seven young women will set forth the several types as sketched by Charles Dana Gibson.

The Casey Agency will direct the time of all the acts.

"LAYS OFF" FIRST WEEK.

The first week of the regular season for "The Dainty Duchess" (Eastern Burlesque Wheel) will be a "lay off," the Gaiety at Boston, which should have been the opening stand for the show, being uncompleted. "The Duchess" will play Springfield Sept. 7.

It may be in November or later before the Gaiety steps into the Wheel. It is the former Lyceum remodeled.

It is expected the open week will be filled in by many shows playing one-night stands in and around Boston.

HAYMARKET'S OPENING PUT OVER.

Chicago, Aug. 13.
The opening of the Haymarket, first set for Aug. 24, has been postponed. It will occur early in September, but there is no positiveness just yet what the policy will be.

The Olympic is much in the same position, although at the latter house the stock comedy-vaudeville scheme will likely be tried. It was reported last week, however, the authors of the piece to inaugurate the season had been called off. There is no chance of dramatic productions the coming season at that house.

LEVY'S MORNING LECTURES.

During the coming season when Bert Levy, the cartoonist, takes up his vaudeville tour, commencing with Hammerstein's Sept. 14, and including the Orpheum Circuit, the artist will give illustrated lectures in the vaudeville houses he appears at outside of New York City on Wednesday and Saturday mornings, under the direction of John J. Murdock.

There will be no extensive advertising or billing of the lectures, Mr. Levy having made himself well known on previous engagements in the several cities to be visited.

Last Saturday, Levy left for Europe, where he will obtain views and film subjects for the lectures.

AN UNKNOWN COMPANY.

Chicago, Aug. 13.
A new \$125,000 theatre, to seat 1,900 people, will be erected at Milwaukee and Oakley Avenues, on the northwest side, by the Monarch Amusement Company, whoever they are.

"KID" IN "ONE."

A "kid" in "one" will be Mattie Lockett the coming season, when the little miss will tell vaudeville all about being "Buster Brown's Sweetheart."

Miss Lockett played for two years in the "Buster Brown" show. She will open on the United time Aug. 31, booked by Al Sutherland.

BURLESQUE FEMALE TREASURER.

Cleveland, Aug. 13.
Manager Chenet of the Empire says he will be the first to introduce a woman as the ticket seller in a burlesque theatre. When the Empire season opens on August 29, all the tickets will be sold by young women.

"With girls in the box office, I think our women patrons will feel more at home," says Mr. Chenet.

NEW MUSIC FIRM.

On September 1, it is reported, the New York branch of Francis, Day & Hunter and the T. B. Harms Co. will amalgamate, the new firm to be known as T. B. Harms & Francis Day Co.

Thomas J. Quigley, the popular representative of Francis, Day & Hunter, will not go with the concern. Quigley has the reputation of having done "great work" for Francis, Day & Hunter, especially in Chicago, where "Tommy" Quigley is a bigger man than the Mayor.

Bernardi, the changer, plays the Williams houses commencing at the Colonial August 31.

H. H. Feiber has an agent's license.

The mother of Jules Ruby died last Sunday.

John DeLoris has retired as a sharp-shooter.

Harry LeClair will play vaudeville the coming season.

Frank Bush will open the season on the Morris Circuit.

B. Obermayer returned this week after three months abroad.

Lily Lena will open her season at Hammerstein's August 31.

The Three Moshers open on the Orpheum Circuit Aug. 24.

"The Runaway Girls" open to-night (Saturday) at Rochester.

"Atra, the Invulnerable," plays Sheedy's, Newport, next week.

Fred Andrews, with "The Magic Kettle," is back after four years abroad.

Abe Hammerstein was successfully operated for appendicitis this week.

Myers and Rosa have been booked for the United season by Al Mayer.

Eugene O'Rourke in "Parlor A." will go out in vaudeville this season.

Charmion plays Chicago Aug. 24, and from there goes over the Orpheum.

Grace Hazard will probably return in September. She is now in London.

"Those Four Girls" will hereafter be known as "Grace Grindel and Girls."

Geo. E. Woodward, Jr., and Fay Walton were married June 30 in California.

The Five Avolos have United contracts for next season secured by H. H. Feiber.

Tom Dempsey opens on the Sullivan-Considine Circuit Aug. 31 as a single act.

"Happy" Jack Gardner is convalescent at the Post-Graduate Hospital, New York.

Lillian Shaw has been booked by Pat Casey, and will open Sept. 14 in the East.

Chris. O. Brown will shortly present a new act entitled "The Toy Maker's Baby."

Dara, the handcuff expert, and Ethel Russell were married in Pittsburg July 20.

The Seven Yulians will start on their season's route over here at Butte, August 15.

The Le Pelletiers and Co., open Aug. 24 in New York for a season of United time.

Julie Ring and Company are booked from the opening date, Sept. 7 until Aug. 16, 1909.

NOTES

The Keeley Brothers, bag punchers, commence the Orpheum time on Aug. 31 at Butte.

The opening of the New York Hippodrome has been postponed from Aug. 29 to Sept. 5.

Valadon, the magician, has the Orpheum Circuit time, and will open Aug. 23 at Minneapolis.

Emmett Corrigan will have a new sketch, opening in Washington with it on September 14.

The 4 Ponecherrys will arrive in time to open at the Hippodrome when that place re-opens.

The DeHaven Sextet has been booked on the Orpheum time, opening at Salt Lake August 9.

The Zancigs will not return to New York until November, when they play the Williams houses.

The Weston Brothers will be the assistants to Mabel Russell in her new singing and dancing act.

Frank Vincent, of the Orpheum Circuit, is the dandy boy behind the steering gear of an automobile.

The Rose Sydell show will open the Gayety, Hoboken (Eastern Wheel), Aug. 30 (Sunday night).

The decision in the case of "The Seven Red Tops" against Keith & Proctor is not expected for a month.

Gavin, Platt and Peaches are booked for the season over the United time, opening on the Bennett Circuit.

The Kratons, hooprollers, leave for Europe on Aug. 18, opening at the Folies Marigny, Paris, Sept. 1.

Josephine Sabel leaves for South Africa in March for the Hyman time, afterwards going to Australia.

Black and Jones have been booked for the Moss-Stoll Tour in England by Casey. The act will leave in November.

The new Orpheum, at Brockton, Mass., under the management of F. U. Bishop, will probably open August 31.

The Orpheum, Des Moines, will open Aug. 30, one week earlier than anticipated, owing to a fair held there then.

The Three Lelliotts, an act new to the East, opens at Hamilton (Canada), August 31, booked by Ed. S. Keller.

The Marinelli New York branch has booked The Juggling Normans to open at Frankfort, Germany, Aug. 1, 1909.

Ike Weber and Edgar Allen have formed a vaudeville booking partnership under the firm name of Weber & Allen.

Unthan, the armless, and Louise's Monkeys open to-morrow (Sunday) at Spokane on the Western States' time.

McIntyre and Heath have so far received twenty weeks over the United time, secured by the Casey Agency.

Dorothy Kent left for England last Saturday. She will be gone two years. Miss Kent's mother accompanied her.

Rogers and Deeley open at the American, St. Louis, August 17, placed for a season's time by the Casey Agency.

Morris' Orpheum, Boston, and American, New York, open the same day. The Lincoln Square starts vaudeville Sept. 5.

Hill and Whittaker return to open over here November 2, playing United time for twenty weeks, placed by Jenie Jacobs.

The 3 La Maze Brothers sailed on Thursday to open at Vienna, booked by Myers and Keller, through B. Obermayer.

"Bob" Fitzsimmons returned from his Western trip this week. The sandy-haired ex-champion will play vaudeville this season.

The Chas. Ahearn Bicycle Troupe has been routed through Al Mayer for the season, which the act has already started upon.

The Melnotte Twins and Clay Smith have been booked for the season by Reich & Plunkett, including the Orpheum Circuit time.

The United bookings will require about 500 acts for the opening week of the season. So far not many over 300 have been engaged.

Collins and Hart have signed for Klaw & Erlanger's production of "Little Nemo," playing vaudeville until the show opens on Sept. 20.

Pertina did not play the Fifth Avenue this week due to a conflict with a similar act there. She will visit the house Sept. 14.

Arthur Huston, the comedy juggler, has been booked for the season by Louis PinCUS. Huston now bills his act as "Roosevelt in Africa."

Morgan and Chester are engaged at the Palace, Boston, Mr. Morgan producing the burlesque there since Frank Finney left the theatre.

Alexander Fischer is no longer connected with the Edward S. Keller Agency. Fischer went abroad in a representative capacity for it.

Katherine Fischer has replaced Amy Madcap in "The Three Madcaps." Miss Madcap (Mrs. Al Mayer) has retired from professional life.

Ben R. Cook, who was with the Bison City Quartet for some time, married Sadie Travis (Sadie Trainor) at Erie, Pa., Aug. 1.

The Doherty Sisters return home to open Sept. 21 on the United time. Twenty weeks have been placed for them over here by Marinelli.

Farley and Prescott are a new act composed of James Farley (formerly James and Bonnie Farley) and Miss Prescott, of Hendrix and Prescott.

Beth Stone is rehearsing for a part in "Mlle. Mischief," the Shubert production, scheduled for opening Sept. 1, with Lulu Glaser as the principal.

Frank O'Brien, now with Reich & Plunkett, will return to his former position in the Wilmer & Vincent booking department on Sept. 1.

Carter DeHaven and Flora Parker this week left the cast of the new Geo. M. Cohan show which will open the Cohan & Harris Gaiety theatre.

Murphy and Magee have signed with Rice & Barton for the coming season, not having closed negotiations with Maury Kraus as reported.

Abbie Mitchell will leave "The Memphis Students" to join the Cole and Johnson show. Cleo Desmond will replace Miss Mitchell in the colored act.

The Marco Twins are expected to give a burlesque on "Salome" following a "Salome" dancer on the bills they appear with over the Morris Circuit.

Manager R. E. Irwin, of the Fifth Avenue Theatre, has planned a new dance for La Sylphe to precede the "Salome." It may go in the show at any time.

Sol Oppenheimer, the agent, is spending his vacation at Johnstown, Pa. Mr. Oppenheimer will return to his office around the St. James building at his leisure.

Ruby Raymond and Company will appear in "Street Urchins at the Amateur Contest" over the United bookings this season, opening at Rockaway Monday.

Willard Simms and Company in "Flinchers' Furnished Flat" will open at the Palace, London, next June, thence going over the continent, booked by Marinelli.

Jos. K. Watson has agreed with M. M. Thiese upon a cancellation of the former's three years' contract with the manager. Watson joins Toma Hanlon in a vaudeville sketch. Lem Welch replaces him with Thiese's "Rollickers."

There should be plenty of material for monologists this season, with the campaign on and Tom Lawson of Boston trying to capitalize the world. Lawson only wants to sell a billion dollars' worth of stock to the public. This is equal to four weeks' salary on the "H. H." circuit.

THE SHERIFF OF ANGEL GULCH.

"The Sheriff of Angel Gulch" is rather a good actor as the Blaney-made heroes are found in the Blaney melodramas. "Young Buffalo" plays the title, and Chas. E. Blaney "presents" him as Blaney also presents a few real Indians in it for "atmosphere." Blaney wrote the piece besides.

It's probably necessary to sit through many seasons of "thrillers" before recognizing which is new without inside information, but if "The Sheriff of Angel Gulch" is a criterion, there is going to be less "thrilling" of the penny-dreadful sort this season.

Though the play isn't new, the setting for the third act is, a ford on the Gila River at night. It's a hundred to one Blaney is prouder of that scene than anything he has. It's very good, too, well set and handled, with some nice effects, far better than has been seen in meller-drammer, and good enough for any playhouse.

There are four acts to "The Sheriff." The first is played to an orchestral accompaniment, the incidental music running through the scene, but the musicians have a rest after that, excepting when the "specialties" occur in the second act.

They are bound to ring in the "specialties" in the "thrillers." Blaney has done that legitimately in this piece. Cheyenne Bill Clark, a "bad man," who is unable to talk distinctly, but sings very well and dances excellently for one of his height, is on trial for murder. Buck Wade, a half-breed, is in the pen with him. You don't see, or hear the trial. The court room is just opposite the Phoenix Hotel, Phoenix, Arizona, where the second scene is laid. Half-minute bulletins come in of the progress, although everyone believes Colonel Redmond, the weak-acting villain, has "fixed" the jury. All guessed right, for the two are acquitted, when, to celebrate the liberation, Cheyenne Bill asks his daughter Ruby Erwood to sing a tune. Ruby sings "Dixie Dan"; also dances, and while waiting for the applause to subside she retired to the wings for the purpose of pulling up her stockings, having unintentionally done a "Salome" during the last few minutes.

The song and dance are about all Ruby does in the show. She's a little, chubby person; almost a soubrette. Then Bill (Frank Dobson) proves the many qualifications one must possess to obtain a job in a Blaney organization. If the "father" and "daughter" doubled up for a duet dance, they would be a riot in the popular-priced houses.

The comedy end of the show is left to Margaret F. Meredith and Charles Drake, the latter a rum-soaked ex-justice of the peace and the former his Hibernian wife. Either the comedy or the actors are in wrong. It never seems funny. During the third act they are brought on to "stall," and that scene, until a wild shooting finish ends it, is not regular, Blaney having fitted too strong a finale to the second act, where the piece could have ended.

A little bit of new fun is introduced by the wife demanding to smell the judge's breath to detect the booze sign, but he eats a peppermint drop, throwing her off the scent.

The best work in the show is offered by F. Howard Lange as Topaz Carson, "a

square sport," with an awfully poor wig. Lange models his western gambler slightly in poise and style after Frank Keenan, but he gives a good performance. Eugene La Rue as the Colonel has a black mustache as the only sign of villainy about him outside his histrionical efforts, while Caroline May as Lillian Redmond passed through safely enough for the heroine.

The story runs along smoothly about a mine, will, etc., taking a fresh start for the third act, and the piece, together with "Young Buffalo," who realizes a little repression is a good thing, even over on Third avenue, make one of the better "mellers." Sime.

ALHAMBRA.

Weather conditions were right Wednesday night to put the drawing powers of Eva Tanguay and her "Salome" to the utmost test. The temperature inside the theatre was most oppressive, but the Alhambra held a capacity audience, unquestionably drawn by the eccentric comedienne, for there was no other feature on the bill which could by any argument be credited with having drawn people in.

Miss Tanguay's "Salome" is about the sort of performance one might have expected of her. As a classical dance it weighs in at nil. It's all eccentric Tanguay. The whole business is marked by her audaciousness. Who but the Cyclonic One would have dared to make "Salome" sing in the midst of her terrors?

Tanguay's "Vision" is a vision unclothed, for she goes the limit of art in the "almost." She may not have discarded any of the trifling draperies worn by the other "Salomeres," but Miss Tanguay is a person of substantial proportions, and she gives the impression of having reached the limit of undress by her generous display of unconcealed person. The offering had a splendid mounting, and is a highly seasoned version of a very daring idea. It is bound to make talk, and for Miss Tanguay's purpose—the purpose of keeping Miss Tanguay in the public eye—is admirably devised.

A first rate bill surrounds the headline attraction. It started off rather quietly with Lavine and Leonard. The pair have some capital comedy material for their turn, but for some reason the Wednesday night audience did not become enthusiastic over the turn. Their material is well arranged and nicely handled, but there must be a slip somewhere, for they left the stage after what should have been a laughing riot with only perfunctory applause.

Willie Young and Kathleen De Voie did much better on a showing of exit-applause with their simple dancing turn. The pair confine themselves pretty closely to straight dancing, having not more than a score or so of spoken lines, and the applause was frequent. They dance extremely well and both look nicely. Lamberti (New Acts), with his musical act and impersonations, was easily the hit of the first part.

The Otto Brothers have revised their offering very much since their last appearance, working in an entirely new line of "Dutch" conversation, which gives the tangled talk a fresh twist, and is full of amusing points. For a close they use a burlesque operative duet, which is helped by one of the pair's freak falsetto voice, also used in an earlier solo, but the bur-

lesque lyrics for the duet are very tiresome.

Eva Taylor and Company with "Chums" put over an immense number of substantial laughs. The little farce is full of "meat." In its short time allowance the sketch goes through an amazing number of adventures. Every minute is made to tell in a swift succession of well ordered farcical situations, and its laughing possibilities are unlimited. The two men of the cast, George D. Baker and Walter Pennington, are more skillful actors than one usually finds in sketches of this sort, and Miss Taylor and Pearl Evelynne handle the feminine roles satisfactorily.

Originally placed to close the Four Nelson Comiques were moved up to open the intermission, giving, beside their grotesque comedy one of the best exhibitions of ground tumbling to be seen. They keep more to the spectacular acrobatics than formerly, an arrangement which is more than justified by the excellence of the troupe at this sort of work. The Long Acre Quartet closed the show, holding the audience in after the Tanguay act surprisingly well, when one considers the difficulty of such an act for the position. The four work out a splendid straight singing routine and made a well deserved hit. Rush.

BRIGHTON BEACH.

There have been many good shows at the Music Hall this summer, but it is doubtful if any has the call on this week's layout. Julius Steger and Company in "The Fifth Commandment" are in the centre of the program with a singing number and three good comedy acts leading up to the dramatic playlet; an excellent acrobatic act and two big laughing numbers following it. It gives hardly any preference as to position. With one possible exception each number scored.

"The Fifth Commandment" is a well knit story with a heart interest carried through to a happy though tear-producing climax in a manner bound to get to you. The effect on a matinee audience composed entirely of women may be easily imagined. Mr. Steger, in the leading role, is giving the same finished performance. Minnie Lee as the daughter, a role almost as important as that of the star, looks and plays the part with a delightfully unaffected girlishness. John Romano is the Italian and Richard Malchien the grandfather, both satisfactory.

Le Dent, the juggler is coming along at a rapid gait. He has a good idea for comedy, resorting only to the use of signs, and is securing as many laughs as the talking or the eccentric jugglers. A great deal of stress is placed upon the juggling of nine balls. He actually gets nine into the air and manages to catch them all, but the juggling of seven plates is a much better trick.

Hats are used as Le Dent's finish, with Paul La Croix's "bounding hat" trick quite prominent. Le Dent does not feature this as strongly as La Croix. The trick is commonly credited to La Croix, and it probably would be better for Le Dent to drop it. He can go along very nicely without it.

Max Witt's "Scotch Lassies" were received with less enthusiasm than any other act on the bill. The dancing of a fifth girl costumed as a caddy to the four girls in golfing dress saved the act from a flop. The dancer is a pretty little miss who

seemed to be known to many in the house Tuesday afternoon, receiving a warm reception.

The act itself is nothing more than a straight female singing quartet with little to recommend it. The Music Hall is admittedly not the best place for harmony, but at any rate in two of the numbers it sounded as though the girls had different opinions as to what key the songs were written in.

Kelly and Kent followed the "Lassies," and it was a soft spot for the fast light comedy of the pair. It would seem that the travestied pugilistic encore bit would not be just the thing for an audience of women to grasp, but the funny posing of Miss Kent carried it through finely even if the humor of the dialogue was lost. Kelly and Kent were one big hit.

Willard Simms and Company closed the show with "Flinder's Furnished Flat," and it was a scream. As a finisher at Brighton it was nearly as strong as "Buster Brown" was last week.

The ~~Willard~~ Panther Troupe opened after the intermission. The surprising acrobatic feats came in for their share of the appreciation. The little fellow was a distinct success.

Jack Norworth did about as much as usual, the singing naturally going much better than the talk. Jack grasped the situation quickly, passing over more songs and cutting the patter.

West and Van Sieten opened the program with their musical offering, "A College Gymnasium." There is a bit of a plot to the offering, not seen around in some time, which permits of some rather good comedy, and the act went by swimmingly. Dash.

FIFTH AVENUE.

The Fifth Avenue was crowded on the orchestra floor Monday evening, an improved condition over last week, and the increased patronage might be attributed to the presence of Nat Wills on the bill, since "Salome," as presented by La Sylphe, held over for the third week.

There are few people who can scale the line as closely as Wills and get away with it. The story he tells on the stage about the mother and the triplets, "Three Little Maids From School" and "The Sextet From Lucia" would be looked upon as kind of warm for parlor amusement, yet Wills sends it over to a howl. His patriotic medley and introduction are funny, and would be funnier if Wills placed an illustrated picture series with the song. He has several current matters to comment upon, the Olympian games, "England's 'fair' play" (good for a roar), and the political campaign, concluding with a serious recitation which "went" despite the warm evening. Wills jockeys with his audience on this. His confidence seems so supreme he attempts to discover just how far he can go. Thirty-two minutes Wills remained on the stage and was the hit of the show.

"Colonial Days" (New Acts) is a big production in the closing position, while "We Need the Money," a sketch by Chas. Kenyon which has not appeared around since first presented, occupied an early position. It is a weird bit of sketch writing, as crazy as the title. The program says "with Jane Gordon" and Dorothy Richmond, who "presents" the piece, may thank Miss Gordon for the laughing success of it. Without this bright, animated

young woman it isn't difficult to imagine what would happen to "We Need the Money," with a scene laid in a broker's office, represented by a "centre-door fancy," and two stock tickers which only work when someone in the cast desires a quotation. Miss Gordon even is able to secure a telephone connection without asking "Central" for the number, while for "comedy" a clerk appears around business hours with his head bandaged up. One million dollars is made in wheat so quickly no one can follow the figuring, and the whole affair is most nonsensical for the underlying object of interest with comedy laid on top. The dialogue is much better than the idea or its working out.

The Stewart Sisters return with their nice little dancing number, the four girls having new costumes, and were much liked. What special reason there is for the wearing of socks and black slippers doesn't appear. Stockings would be much better though changes of hosiery were necessary with each new dress.

It may be the summertime which prevents Fred Watson and the Morrissey Sisters from attempting much new in the singing line. "My Brudda Sylvest," an Italian number with a good air and funny lyric, was sung well by Mr. Watson, who might omit the announcement regarding it. The sisters have three changes of costume, brown, green and black, making a pretty picture in the latter. Watson reached home with his "coon" singing, and the act went through in very good shape, even if Watson did wear russet shoes with the street dust still on them.

The three-act preceded Wills, both in "one," while there was a wait of some minutes between the Stewart Sisters and the sketch in the early part. After the latter came Weston and Young in "The Gadding Gossipers," by Junie McCree and John Gilroy.

A "patter," "walking" and "laughing" song are sung, all having new lyrics, and the act scored one of the evening's hits, the final number calling them back four times, the applause continuing until the curtain fell for the "Salome" wait. There is some talk which doesn't sound just fresh, but Al H. Weston and Irene Young take the house by their appearance, style of working and the song hits send them through flying.

La Sylphe did her dance ("Salome"), but received scant applause, no reception greeting her upon appearing and Fred Zobodie, the opening number, in his pretty equilibristic act, pulled down the plaudits in chunks as he turned twenty-four consecutive handsprings on a platform while rolling off the stage. *Sime.*

SUTHERLAND'S SECOND PRODUCTION

The second production to be made by Al Sutherland, the agent, for vaudeville will be "Too Much Sympathy," in which Jeasta Clement will be featured.

Miss Celmet was an important member of the James J. Corbett piece, "The Lady and the Burglar," and "Too Much Sympathy" is an extract from that writing. The sketch opens Sept. 7, playing the United circuits.

Mr. Sutherland's previous output was "The Patriots," which will also shortly open its season.

The Musical Cuttys have returned.

PROCTOR'S, NEWARK.

This really ought to be entitled "Little Journeys into the Unknown." Those vaudeville artists who live in New York while they are playing in the New Jersey metropolis will tell you with an air of truthfulness that Newark is "only a fifteen-minute run." So it is—after the train starts. But between Times Square and Jersey City there are more delays than in a Henderson show. A week of travel between these two points is calculated to make one prematurely old.

Without any big feature this week's show at the out-of-town Proctor establishment makes a satisfactory enough entertainment, with James Thornton easily scoring the big hit. Thornton held the stage for twenty-two minutes of solid laughter and might have stayed longer. Some of the monologist's talk was a move too quick for the audience, but he gave them time to catch up and little of it got away unappreciated. A new song appears at the opening, a funny little jingle that started him off nicely and the act ends abruptly during the talk instead of with a second song. Thornton was on "No. 4," an arrangement that could have been improved. It is not a riotous laughing show and after Thornton there was not enough comedy to support the latter end.

Catherine Hayes and Sabel Johnson suffered from this. Their number rests largely upon its novelty and Sabel Johnson's freak high note. Truth to tell, the "Dream of Baby Days" requires a good deal of preparation for the importance of the idea in the act. The moving picture series which fills in the time for a costume change takes up a good deal more time than does the burlesque "kid" impersonation. Since they take so much time to work up this part they might develop it more completely than they do. As it stands now they merely sing a duet in "one," for a finish working in a few rather awkward dance steps.

The Five Jordans closed the show with a capital club juggling turn. When in New York the act was minus one of its best features, an eleven-year-old member who is quite the "cutest" youngster imaginable. He is of real importance, too, in the working out of the routine, handling the clubs with a degree of skill that would do credit to a person of adult age. He catches some long, swift throws and takes equal responsibility in many of the five-cornered formations. Also he is top mounter in a striking three-high formation. In New York the act showed only two-high arrangements, which even then were considered out of the ordinary. The three-high is even more so. The one point in which the turn might be improved is the manner of moving from one formation into another. There are slight gaps and once or twice the action stops entirely while the men take positions. They should jump from one maneuver to the other with as little delay as possible so the routine would seem to be continuous.

Lightning Hopper opened the show with rapid sketching. Lightning described his work. He makes a good deal of capital out of his really remarkably swift strokes, and his running fire of verses keeps interest alive.

The others were Violet Dale and Company, Richard Croluis and Company, and Cibelli Brothers (New Acts). *Rush.*

HENDERSON'S.

The chef down at Henderson's nearly played havoc with the best show that has been at the Music Hall this year. Tuesday afternoon he started to cook up some of the finest smelling corn beef and cabbage ever smelt, just when the show was getting into its stride. It surely is a good vaudeville show at the Hall this week but where, oh, where, is the man who can keep his mind on vaudeville when the aroma of corn beef and cabbage is gently wafted through a theatre.

Of course, corn beef and cabbage and sheath gowns do not grow on the same vine. It was pretty tough going for the sheaths to beat out that good old dish. But finally everybody became so busy hunting for the openings that the food was slighted for a few minutes. "The Sheath Gown Girls" have not changed since first seen. The act is quite as badly done now as it was then, if anything possibly a little worse. The girls don't seem a bit more at home in the gowns. The gowns though seem to be more at home. They have lost the fresh new appearance; also much of the novelty. Three of the young women seem to have cut down the opening, while the fourth (the girl in yellow) has hers open all the way up. The girl in yellow is the only one of the trio with a physical license to wear one anyway. It would be a better sight for the audience to allow her two slits, and sew the other three up.

The Elite Musical Four send over a very pleasing musical number. The music is all of a good sort. The loud, harsh tones on the brasses are no time in evidence, and the selections for the most part are good. The playing on the bottles is handled better in this act than in any yet seen. The man who plays them actually brings music out. The one real fault with the act is the dressing. Almost anything would be an improvement on the flashy, cheap-looking uniforms now worn. They are not in keeping with the rest of the specialty.

The Broadway Quartet is another of the straight singing fours since "That" Quartet came into existence. This quartet is modeled after "That" one. Each sings a solo in turn, the others standing around in the interim. The standees in this case appear ill at ease, and it would be much better to use chairs. The comedy bug has a strong hold. Two go through a few little antics that were funny to them for they were good audiences to each other. From the front it gave the idea of freshness. A good idea is employed for the finale, when a series of national songs is run through.

Jack Brown and Lillian Wright danced themselves into immediate favor. They are billed as dancers and they waste no time with anything else, following a well laid out routine. The work on the pedestal had to be cut Tuesday afternoon, the stage being so uneven.

Hilarion and Rosalie Ceballos and the "Phantastic Phantoms" is the present billing. The act has been cut some since last week. This may be because of the house. It is very hard to secure a dark stage here. The act runs no smoother than when last seen, and is going back rather than ahead. The acrobatics of the Ceballos save it.

Jacobs' Dogs were very well liked, and Hafford and Mantell passed nicely, al-

HAMMERSTEIN'S.

Lind, Claus and Radcliffe (New Acts), Bedini and Arthur and the Sharp Brothers are the new comers at Hammerstein's this week. The "Salome" dance, according to Tuesday matinee, has lost little of its drawing powers. The show as a whole is better than last week.

Bedini and Arthur are opening after the intermission, and the brace in the bill is due in a large measure to the comedy and life they inject into it. It seemed as though the house would be laughed out before the pair got down to the "Salome" burlesque, but they fairly screamed at the funny gyrations of Arthur. The burlesque is genuinely funny. It lasts about three minutes, but nothing has been overlooked in the original. Arthur is following Miss Hoffmann's routine this week and as the dancer just precedes them on the program, the travesty becomes doubly funny.

The Sharp Brothers and Their Six "Dusky Belles" are showing an act resembling very little the specialty they did at Henderson's a few weeks ago. The fact that a proper use of light effect can be made has much to do with it probably. The act is now running along nicely. The "Mandy Lane" number led by one of the brothers with the six girls is a pleasing bit of minstrelsy. A pretty drop lends color to the picture. Another bit that scored quite as strongly was a sort of an easy "rag" dance by Beatrice Surek and one of the Sharps. The act could stand a little clipping on the encore. There are two places toward the finish where the applause is very strong. It might be advisable to bring the act to a close at one or the other of these points.

Willy Zimmerman is not allowing the "Salome" bunk to get anything on him. He has thought out the greatest and still the most simple hurrah finish imaginable. He asks the audience to applaud, first quietly, then loudly, and finishes by asking them to shout "Hurrah." They all do, laughing heartily when he says "thank you" and walks off. The imitations are used for the opening as formerly including Bryan and Taft. Neither arouses great enthusiasm.

Lind is showing here for the first time since his return from abroad. The act, with the exception of one or two stunning costumes, remains the same. He is in his usual closing position and going very well.

Arturo Bernardi continues to be one of the program's solid hits. The musical directors are left out as last week because of Willy Zimmerman's presence on the program. Winsor McCay is another who continues to please, and Gertrude Hoffmann is there of course with the "Vision of Salome" drawing almost as well as in the first week.

"The Memphis Students" continue to stick to an opening that is all but killing the act. The "Rise and Shine" number and Tom Fletcher's song are the applause winners. *Dash.*

though they are still singing "Theodore," a song that received the taboo very early last season at Pastor's in the "three" division.

The New Acts are Luby Sister and Marshall, Spissel-Young Bros. and Co., Prampin Musical Four, Rex's Comedy Circus and the Melani Troupe.

Dash.

VARIETY ARTISTS' ROUTES FOR WEEK AUGUST 17

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from AUG. 16 to AUG. 22, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. E." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A
A B C D Girls, 320 W. 90, N. Y.
Abdallah Bros., Three, Grand, Butte.
Abbott, Andrew, Co., 207 W. 38, N. Y.
Acton & Kurlis & Co., 1535 Broadway, N. Y.
Adair & Glady, 107 W. 42, N. Y.
Adair & Dolin, Barnum & Bailey, C. R.
Adair, Art. Hagenbeck-Wallace, C. R.
Adams, E. Kirke & Co., St. Louis Am. Co., Indef.
Adams & Halligan, 2008 Wabash, Chicago.
Adams, Mabel, King Edward Hotel, N. Y.
Adey, Lue, 249, Chautauque, Ill.
Adelson & Livingston, Palmto Beach, Tampa.
Adee, John, Ringling Bros., C. R.
Abern, Chas., Troupe, Hathaway's, New Bedford.
Aberns, The, 200 Colorado, Chicago.
Alabama Comedy Four, 253 W. 30, N. Y.
Albino & La Brant, 212 E. 23, N. Y.
Albino, Woodstock, Vt.
Alberto, Barnum & Bailey, C. R.
Alburtus & Millar, Monrovia, Cal., c. o. Miller.
Aldo & Vannerson, Paxtang Pk., Harrisburg, Pa.
Alexander, Rose, Midgert, Wildwood, N. J., Indef.
Allen, A. D., 7 Pleasant, Montclair, N. J.
Allen, Ed., Campbell Bros., C. R.
Allen, Seale & Violet, 222 E. 14, N. Y.
Allen, Leon & Bertie, Bijou, Piqua, N. Y.
Allister, Harry, 11 Rue Godefroy Marie, Paris.
Allman, Joe, Riverside Pk., Saginaw, Mich.
All, George, 319 W. 58, N. Y.
All, Hunter & All, Washington, Spokane.
Allyue Troupe, Cole Bros., C. R.
Alfons Zoller Trio, Island Pk., Easton, Pa.
Alford, Ned, Ringling Bros., C. R.
Alvarez Troupe, Ringling Bros., C. R.
American Banjo Four, 1431 Broadway, N. Y.
American Comedy Four, 201 Dearborn, Chicago.
American Dancers, Six, Bennett's, Montreal.
American New Boys Trio, Germ. Newark, Indef.
Anderson & Ellison, 812 Chestnut, Erie, Pa.
Angeli Sisters, 604 W. New York, Indianapolis.
Apollo Bros., Atlantic Garden, Atlantic City, N. J.
Alaki's Troupe, Ramona Pk., Grand Rapids.
Archer, Obie, Bijou, Newark, Ohio, Indef.
Ardell Bros., 614 Sandals, Canton, O.
Ardell, Lillie, Hull, Mass., Indef.
Ardo, Ringling Bros., C. R.
Arlington, Harvey, 2170 Wylie, Pittsburgh.
Ardo & Eddo, 500 E. 84, N. Y.
Arnold & Felix, Jamaica, L. I.
Arberg & Wagner, 1412 Tremont, N. Pittsburg.
Arizona, The, 148 W. 98, N. Y.
Arlington Four, Fairview Pk., Dayton, O.
Arminta & Burke, 519 Ringgold, Cincinnati.
Armound, Grace, Windsor Clifton Hotel, Chicago.
Arnot & Gunn, 215 6th Ave., N. Y.
Arthur, W. J., Columbia, Knoxville, Indef.
Astaires, The, 42, Eldorado Pl., Highwood, N. J.
Astrellas, The, 310 W. 448, N. Y. City.
Atlantic Comedy Four, 129 Stockholm, Brooklyn.
Auberts, Les, 14 Frobel St., Ill., Hamburg, Ger.
Auburns, Three, 335 Beacon, Somerville, Mass.
Auers, The, 37 Heygate, Southend-on-Sea, Eng.
Auger, Capt., 240, 12 Lawrence Rd., So. Ealing, London, England.
Austin, Claude, 86 No. Clark, Chicago.
Austina, Tossing, Palace, Hartlepool, Eng.
Avery & Pearl, 653 Wabash, Chicago.
Ayres, Howard, 520 Riner, Phila.
Azora, Miss, Barnum & Bailey, C. R.

B
Bader, La Velle Trio, 383 N. Christiana, Chicago.
Babcock, Theodore & Co., Shea's, Buffalo.
Bachman, Marie, Grand, Los Angeles, Indef.
Baerstein, Harry, Bijou, Racine, Wis., Indef.
Baker, Nat C. 32 Derision, N. Y.
Baker, Chas. B., 72 Morningside, N. Y.
Baker & McIntyre 3924 Reno, Phila.
Baker Troupe, Ringling Bros., C. R.
Banks & Newton, 1553 Broadway, N. Y.
Bannacks, The, Barnum & Bailey, C. R.
Banta Bros., Folly, Chicago, Indef.
Baldwin & Shea, 701 Pine Grove, Chicago.
Billings & Blaney, 138 Endicott, Worcester.
Barrow, Musical, 1215 Jefferson, Brooklyn.
Barnes & Crawford, Ramona Pk., Grand Rapids.
Barry, Katie, 541 W. 158, N. Y.
Barry & Hughes, Orpheum, Los Angeles.
Barry & Wolford, Music Hall, Brighton Beach.
Bates, L. Allen, Hamilton, O.
Battis, Carl Wm., Pine Lake, Ind.
Barnes & Levina, State Hotel, Chicago.
Batro & McCue, 819 No. Second, Reading.
Bartlett, Mr. & Mrs. Guy, 353 W. 66, N. Y.
Bartlett, Al, Hunt's Hotel, Chicago.
Barnett, John, 5135 Chancellor, Phila.
Bateman, Tom, Idora Pk., Youngstown, O.
Bartholey's Cockatoos, Spring Brook, So. Bend.
Bates & Ernst, 201 So. University, Peoria, Ill.
Bates, George, Barnum & Bailey, C. R.
Bates, Lonie W., Lyric, Houston.
Bates & Neville, 46 Gregory, New Haven.
Baxter, Sid & Co., 940 Myrtle, Oakland, Cal.
Bawn, Harry, Empire, Camberwell, S. E., London, Eng.
Bann, Will, 97 Walcott, New Haven.
Bay City Quartette, 1585 Gates, Brooklyn.
Be Anos, The, 842 Charlton, Chicago.
Beyer, Ben & Ben, 1496 Bryant, Bronx, N. Y.
Beard, Billy, Geo. Primrose's Minstrels.
Beattie, Bob, 504 E. 143, N. Y.

Beatties, Juggling, 137 Park, Paterson.
Beauvais, Arthur & Co., Victor House, Chicago.
Bedell Bros., 211 E. 14, N. Y.
Bedini, Donat, & Dogs, 229 W. 38, N. Y.
Beecher & Maye, 23 Atlantic, Bridgeton, N. J.
Belmel, L., Musical, 340 E. 87, N. Y.
Belford, Al G., Frank & Robbins, C. R.
Belford Bros., Ringling Bros., C. R.
Bell & Richards, 211 E. 14, N. Y.
Bell, Crystal, 308 Wayne, Hamilton, O.
Bell, Frank, 1553 Broadway, N. Y.
Bell Boys Trio, 142 W. 131, N. Y.
Bell, Wm., Juggling, C. R.
Bell, Hazel, Ferns, New Castle, Ind.
Bells, The, Barnum & Bailey, C. R.
Bennett, Laura, 14 Linden, Jersey City, N. J.
Bensons, Musical, Gen. Del., Chicago.
Benton, Lew, 229 W. 38, N. Y.
Bentley, Musical, 111 Clipper, San Francisco.
Benton, Maggie, 114 Tibbets, Springfield, O.
Berkes, The, 400 W. 30, N. Y.
Bergin, E. Howard, Adelbert Hotel, Kansas City.
Bernier & Stella, 22 Haywood, Providence.
Berry & Berry, Great Valley, N. Y.
Beverly, Frank & Louise, 288 Merrick, Detroit.
Beun, Teddy, Osborne Hotel, Atlantic City.
Beulah, Musical, Lodge, Clowdcroft, New Mex.
Big City Quartette, Orpheum, San Francisco.
Big Four, 60 Boulevard Rd., Weehawken, N. J.
Billings & Blaney, 138 Endicott, Worcester, Mass.
Bingham, 335 Beacon, Somerville, Mass.
Bingham, Kittle, 335 Beacon, Somerville, Mass.
Blaney & Chapman, Gen. Columbia, Tenn., Indef.
Blanch, John, 132 E. 45, N. Y.
Black & Leslie, Indianapolis Pk., Columbus, O.
Black Patti Troubadors, Sept. 5, Bonton, N. J.
Blondell, J., George, 50 E. Houston, N. Y.
Blue Cadets, 51 Hanover, Boston.
Blush, T. E., 3241 Haywood, Denver.
Blair, Rose, 70 W. 50, N. Y.

Blanchard, Eleanor, Grand, Tacoma, Wash.
Blanchard, Mattie, 154 Clifton, Pl., Brooklyn.
Booth & Gordon, 449 W. 2nd, Long Beach, Cal.
Bokker, Henry, 63 Forsyth, N. Y.
Bolwes, Five, 44 Curtis, Grand Rapids.
Borella, Arthur, Barnum & Bailey, C. R.
Bottomley Troupe, N. A. C., 13 Cedar, Brooklyn.
Boulton & Quinn, Merry Meeting, Brunswick, Me.
Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowman Bros., 329 W. 43, N. Y.
"Boys in Blue," Bennett's, Montreal.
Boyce, Jack, 1553 Broadway, N. Y.
Boyd & Veola, 119 E. 14, N. Y.
Bradford, The, 230 W. 41, N. Y.
Bradna & Derrick, Barnum & Bailey, C. R.
Bradley & Davis, Barnum & Bailey, C. R.
Brady, The, 290 W. 43, N. Y.
Brigham, Anna R., 28 Exchange, Binghamton.
Brinn, L. B., 23, Haymarket, London, Eng.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brays, The, Campbell Bros., C. R.
Breen, Harry, 31, Columbus, O.
Brenon & Downing, Majestic, Montgomery, Ala.
Brindamoor, 1402 Broadway, N. Y.
Brisson, Alice, Barnum & Bailey, C. R.
Britton, Sadie, Coliseum, Burlington, Ia., Indef.
Broud, Billy, 1553 Broadway, N. Y.
Brobat Trio, Potville, Pa.
Brooks & Jeanette, 1602 Madison, N. Y.
Brooks & Vedder, Family, Butte.
Brownles, The, R. F. D. No. 8, Topeka, Kas.
Brown Bros. & Kealey, 1246 Wabash, Chicago.
Brown, E. Jay, Electric Park, Detroit, Mich.
Brown, George, Barnum & Bailey, C. R.
Brown & Navarro, 4 W. 135, N. Y.
Brooks & Clark, 2464 Patton, Philadelphia.
Brown & Wilmot, 71 Glen, Malden, N. Y.
Brown & Wright, 244 W. 45, N. Y.
Browning, Flora, 1553 Broadway, N. Y.
Browning, Mr. & Mrs., Hotel Everett, N. Y.
Browning & Le Van, 895 Cauldwell, N. Y.
Bruce, The, 1525 State, Chicago.
Brunettes, Cycling, St. O. & Warren, O.
Bryant & Saville, 2323 N. Bonnier, Phila.
Burke & Finn, 44 7th Ave., N. Y.
Burton & Brooks, Fair Haven, N. J.
Buch Bros., 96 Milton, Brooklyn.
Buckleys, Musical, 1340 Brook, N. Y.
Buckeye Trio, 642 E. Center, Marion, O.
Bunette, Madeline, 212 W. 44, N. Y.
Burke, John & Mae, 2206 No. 2, Phila.
Burke, John P., Flood's Park, Baltimore.
Buckley's Dogs, Ringling Bros., C. R.

Buckeye State Four, 2864 E. 57, Cleveland.
Burcos & Clara, Barnum & Bailey, C. R.
Burgess, Harvey J., 637 Trenton, Pittsburg.
Burke, Wm. H., 84 Barstow, Providence.
Burke-Toney & Co., East Haddam, Conn.
Buzko & Uley, 119 E. 14, N. Y.
Burns, Harry, Casino, Grafton, W. Va.
Burns, Morris & Co., 54 Hernen, Jersey City.
Burns & Emerson, 1 Place Boleiden, Paris.
Burns & Robbins, Bijou, Newark, Indef.
Burnell, Lillian, 511 W. North, Chicago.
Burton & Burton, 145 Lawrence, Brooklyn, N. Y.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.
Burrows, Travers Co., Verplanks, N. Y.
Bush & Elliott, 1354 55, Brooklyn.
Buseler, Walter H., Orpha, Madison, Wis., Indef.
Bulger, Jesse Lee, Northside, Pittsburg.
Burthos, The, Ringling Bros., C. R.
Busch, Johnny, Gen. Del., Atlantic City, Indef.
Butler & Lamar, 2319 S. Bonnier, Philadelphia.
Buxton, Chas., Crystal, Menasha, Wis., Indef.
Byers & Hermann, 23 Orpheum, Minneapolis.
Byrd & Vance, 1622 Wrightwood Ave., Chicago.
Byron & Blanch, 168 3d, Jersey City.
Byron & Lingdon, Orpheum, Minneapolis.
Byrona' Musical Five, 5138 Indiana, Chicago.

C
Caesar & Co., Frantz, St. Charles Hotel, Chicago.
Cain Sisters, Empire, Youngstown, O., Indef.
Campbell & Cully, 1633 Bourbon, New Orleans.
Caldera, A. K., 125 Washington, Hoboken.
Calif & Waldron, 251 W. 92, N. Y.
Calvin, James, 445 W. 94, Chicago.
Callahan, Joseph, 1553 Broadway, N. Y. City.
Callahan & St. George, Liverpool, Eng.
Cameron & Flanagan, 705 4th, Ft. Madison, Ia.
Cannon, Jack & Gilda, Hotel Rexford, Boston.
Corbely & Burke, 1844 Atlantic, Brooklyn.
Carey & Stamp, 1553 Broadway, N. Y.
Carney Bros., Keith's, Portland, Me.
Carrillo, Leo, c. o. VARIETY, N. Y.
Carliele & Baker, 127 W. 53, N. Y.
Carrie, Mlle., Standard, St. Louis.
Carlos, Chas., 104 W. 40, N. Y.
Carol Sisters, 816 W. 140, N. Y.
Carmen Sisters, Empire, San Francisco, Indef.
Carmotilla, Columbus Flat 5, Jacksonville.
Carroll & Cooke, Hotel York, N. Y.
Carroll & Judge Trio, Ringling Bros., C. R.
Carroll, Nettie, Barnum & Bailey, C. R.
Carrollton, Chas. G., Empire, Colorado Springs, Col.
Carson & Willard, 2210 No. Lambert, Phila.
Carson & Devereaux, 305 Scremore, Evansville.
Carson Bros., Fair Crown Point, Ind.
Caron & Farnum, 235 E. 24, N. Y.
Carter, Chas. J., "Milton," Queens, Sydney, Aus.
Carter, Taylor & Co., 711 E. 176, N. Y.
Carter & Waters, 158 Greenfield, Buffalo.
Carters, The, 921 Ninth, Lasalle, Ill.
Cartmell & Harris, 180 New York, Brooklyn.
Carver & Murray, 229 W. 38, N. Y.
Casettas, The, 4013 So. Artesian, Chicago.
Cass & Crane, 154 So. 5, Elizabeth.
Caswell, M. & Arnold, Touring, So. Africa.
Castano, Edward, 104 W. 61, N. Y.
Celest, 74 Grove road, Clapham Park, London.

Claudius & Scarlet, 471 60th St., Brooklyn, N. Y.
Clans & Radcliffe, 15 Old Broadway, N. Y.
Clemento, Frank & Btta, 129 W. 27, New York.
Clements, Dudley, Brighton Beach, Music Hall.
Clifford & Burke, Orpheum, Portland, Ore.
Clinks & Buly, S. Clifford, Urbana, O.
Clifford, George A., Comedy, Brooklyn, Indef.
Clifford & Nolan, Cohen's Hotel, Lee Ave., B'klyn.
Clifford & Ralind, 1975 Bergen, Brooklyn.
Clifford, Lew, 123 Ave. C, N. Y.
Clinton, Chris, 43 W. 28, New York.
Clippert Sisters, 46 Blewett, Seattle.
Clivette, 274 Indiana, Chicago.
Clitto & Sylvester, 904 Walnut, Phila.
Clyo & Rochells, 87 Park, Attleboro, Mass.
Clover Comedy Club, 333 Sydenham, Phila.
Cogswell, Cycling, 246 W. 21, N. Y.
Coke, Lonsso, 5511 Lake, Chicago.
Cord, Charlotte & Margrete, 1553 B'way, N. Y.
Coby & Garron, 989 Putnam, Brooklyn.
Cogan & Bancroft, 1553 Broadway, N. Y.
Cohen, Isadore, 754 Westchester, Bronx, N. Y.
Cohen, Tillie, Palace, Boston, Indef.
Cole, Bert, Hagenbeck-Wallace, C. R.
Cole, Will, 40 4th Ave., Brooklyn, N. Y.
Coles, Singing, 102 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., Indef.
Collins, Nina, 205 W. 102, N. Y.
Collins & Brown, Majestic, Chicago.
Comrades, Four, 834 Trinity, N. Y. C.
Conklin, Billy W., 441 W. 10, Erie, Pa.
Conlon & Hastings, Paxtang Pk., Harrisburg, Pa.
Conlino & Lawrence, 249 So. May, Chicago.
Connors, George, Barnum & Bailey, C. R.
Connelly, Mr. & Mrs. E., 6140 Indiana, Chicago.
Conlon & Carter, Unique, Winnipeg, Indef.
Connelly & Connelly, 129 Graves, Chillicothe, Mo.
Connelly, Edward, Lake Sunapee, N. H., Indef.
Conroy & Leland, Palace, Halifax, Eng.
Cook, Frank, Austin & Stone's, Boston, Indef.
Cooke, Maurice B., 3154 Prairie, Chicago.
Cooke & Myers, Crystal, Shore City, Ia.
Cooke & Rothert, 3154 Prairie, Chicago.
Cooper, Jas. & Lucia, 2111 Amsterdam, N. Y.
Cooper & Robinson, 322 Mott, Bronx, N. Y.
Corchias, Three, Hagenbeck-Wallace, C. R.
Cornalins, Eight, Ringling Bros., C. R.
Cornners, Grimes, Newfield, N. J.
Cossar, Mr. & Mrs., Alamo Pk., Cedar Rapids, Ia.
Cotton, Lola, Cuba, N. Y.
Coubay, William F., 404 W. 34, N. Y.
Courtney & Dunn, Atlantic City, N. J., Indef.
Couthout, Jewell, 6532 Harvard, Chicago.
Courtleigh, W. M., Lamb's Club, N. Y.
Cower, Jimmie, 80 Carroll, Binghamton.
Crane, Nick, 983 Columbus, N. Y.
Crawford & Manning, 258 W. 43, N. Y.
Cremes, De Witt, 623 Church, Ann Arbor, Mich.
Cres & Co., 1404 Borie, Phila.
Criterion Male Quartette, 158 5th Ave., N. Y.
Cronin, Morris, 21 Alfred Place, London, England.
Cross, Billy, 2830 Sarah, Pittsburg.
Cross, Will H. & Co., 358 Dearborn, Chicago.
Crucible, Mysterious, 241 Heyward, Brooklyn.
Cunningham, Bob and Daisy, 112 E. Wash., Cham-paign, Ill.
Cunningham & Marion, 183 E. 94, N. Y.
Cummings & Merley, Unique, Los Angeles, Indef.
Cunningham & Smith, 183 E. 94, N. Y.
Curtin & Blossom, 81 Newell, Greenpoint, B'klyn.
Curtis, Allen, 2256 Marlon, Denver.
Curson Sam J. & Co., 31 Garrick, Wilmington.
Curson Sisters, Coliseum, London, Eng., Indef.

D
D'Alvini, Rocky Point, R. I., Indef.
Dahl, Katherine, 309 Columbus, N. Y.
Dahl, Dorothy, 309 Columbus, N. Y.
Daly & O'Brien, 418 Strand, London, Eng.
Dallivette & Co., Theatre, Niagara Falls, Indef.
Dale, Wm., Crystal, Bixhart, Ind., Indef.
Daly & Devere, 115 E. 15, N. Y.
Dale, Doty, Dainty, 252 W. 88, N. Y.
Daley Bros., 1579 No. Main, Fall River, Mass.
Daneles, Joseph W., 16 Tower, Forest Hill, Mass.
Dare, Harry, Island Pk., Easton, Pa.
Darling, Phil, Sells-Floto, C. R.
Darmody, Woburn, Mass.
Darwin, Ringling Bros., C. R.
Dalton, Fen, 175 Irving, Brooklyn, N. Y.
Davenport, John, Yankee Robinson, C. R.
Davenport, Stick & Norma, John Robinson's, C. R.
Davenport, Floasie, 1215 So. Hancock, Phila.
Davenport, Victoria & Orrin, Barnum & Bailey.
Davey, Dancing, Circle Diamond Ranch, Thatchas, Col.
Davis & La Roy, Pittsburg, Pa., Indef.
Davis, Edward, 1553 Broadway, N. Y.
Davis, Floyd, Temple, Boulder, Col., Indef.
Davis, Hal & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., Indef.
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 Deery & Francis, 328 W. 30, N. Y.
 Delmore & Onedia, 335 E. 43, N. Y. City.
 Delmore & Wilson, 25 Schmutz Pl., Rockaway, L. I.
 Delmo, 38 Rose, Buffalo, N. Y.
 Delmore & Russell, 1515 Ninth E. Oakland, Cal.
 Delmore, Misses, 118 W. Adams, Chicago.
 Delavoys & Frits, 2667 Madison, Chicago.
 Dell & Miller, Hippodrome, Buffalo, Indef.
 De Loris, Musical, 218 Swan, Buffalo.
 De Vau, Hubert, 3644 Prospect Pl., Brooklyn.
 De Camo, Chas., & Dogs, 8 Union Square, N. Y.
 De Cotret & Rego, Crystal, Atlanta, Ga.
 Demacoe, The, 114 N. 9, Philadelphia.
 Demonic & Belle, Englewood, N. J., Indef.
 Denman, George, Barnum & Bailey, C. R.
 De Fue & Estes, 2448 Cornell, Indianapolis.
 De Haven Sextet, 23 Orpheum, San Francisco.
 De Tricker, Coy, Hunt's Hotel, Chicago.
 De Mario, Ringling Bros., C. R.
 De Mont, Robert, Trio, 723 W. 14 Pl., Chicago.
 De Muths, The, 26 Central, Albany.
 De Benno & La Due, Fair, Shelton, Ia.
 Devine, Doc, Ashland Hotel, Phila.
 De Van, John, 2568 Vernon, Chicago.
 De Vay & Miller, 209 E. 14, N. Y.
 De Vere, Madeline, 54 W. 126, N. Y.
 De Young, Tom, 156 E. 113, N. Y.
 Dervin, Jas. T., 516 So. Flower, Los Angeles.
 Devlin, Prot., 2611 Cumberland, Philadelphia.
 Devlin & Elwood, 1568 Broadway, N. Y.
 Dike, Lillian Mary, Brooklyn Stock Co., Indef.
 Diamond & May, Fischer's, Los Angeles, Indef.
 Dickinson, W. B., 2910 Vine, Lincoln, Neb.
 Dilla & Templeton, Columbus, O., Indef.
 Dillie, Max, Ringling Bros., C. R.
 Dixon, Bowers & Dixon, Celeron Pk., Jamestown, N. Y.
 Dixon, Nona, 5626 Carpenter, Chicago.
 Dollar Troupe, Barnum & Bailey, C. R.
 Dona, 411 Keystone Bank Bldg., Pittsburgh.
 Donnelly & Rotoli, 3 Copeland, Boston.
 Donnet, Ira, 133 W. 45, N. Y.
 Doherty, Lillian, Wintergarden, Berlin, Ger.
 Dohn, Robert, Barnum & Bailey, C. R.
 Donavan, Emma, Hagenbeck-Wallace, C. R.
 Dorach & Russell, 604 So. Belmont, Newark, N. J.
 Doric Quartette, 100 Wells, Toronto.
 Dorton, Howard, 435 Hingham, Reading.
 Dove & Lee, 203 W. 14, N. Y.
 Doyle, Maj. Jas. D., 1053 Broadway, N. Y.
 Downey, Leslie T., Dreamland, Racine, Wis.
 Dreano, John, Revere House, Chicago.
 Drew, Dorothy, Empire, Johannesburg, So. Africa.
 Du Bois, Great, Co., 2067 N. Main, Bridgeport.
 Dudley, O. E., Crystal, Ind., Indef.
 Duff & Walsh, 2504 Fairmount, Philadelphia.
 Dunn, Thos. P., 128 E. 19, N. Y.
 Duncan, A. O., Orpheum, Butte.
 Duncan, Tom, Ringling Bros., C. R.
 Dunedin Troupe, Empire, Sunderland, Eng.
 Dunn, James, 464 W. 61, N. Y.
 Dunn & Miller, Richmond Hotel, Chicago.
 Dupre, Fred, Martin Luther Str., Berlin.
 Dupre, Jeanette, 1184 Fulton, Brooklyn, N. Y.
 Duttons, Three, Ringling Bros., C. R.

E

Eckel & Du Free, Park, Attleboro, Mass.
 Eckhoff & Gordon, East Haddam, Conn.
 Edinger Sisters, James Adams Co., Belton, S. C.
 Edmonds, Fred R., Casino, Elkins, W. Va.
 Edmonds & Haley, 308 E. 60, Chicago.
 Edmonds & Monie, 308 E. 60, Chicago.
 Edwards, M. & C. E., Hippodrome, Buffalo, Indef.
 Edwards, Robert M., & Family, 114 W. 109, N. Y.
 Edwards, The, 100 W. Stockton, N. S., Pittsburgh.
 Edyth, Rose, 345 W. 23, N. Y.
 Edwards & Vaughan, 3039 Lawrence, Phila.
 Egbert, H., Master, Bijou, Wildwood, N. J., Indef.
 Egner, Fred, Barnum & Bailey, C. R.
 Ehrenhall Bros., 1344 Leffingwell, St. Louis.
 Elastic Trio, Majestic, Pittsburgh, Indef.
 Eltinge, Julian, N. Y. Theatre, N. Y., Indef.
 Elliott & West, Arcade, Minot, N. D.
 Ellsworth, Charley, 64 E. 11, St. Paul.
 Emmett & Hug, J. & Co., Bijou, Duluth, Minn.
 Engleton, Nan, 415 W. 37, N. Y.
 Emery's, The, Dedham, Mass.
 Emerald, Monie, 14 Leicester Sq., London, Eng.
 Emerald Trio, 443 Central Ave., Brooklyn.
 Ellsworth, Mr. & Mrs. H., National Hotel, Chi.
 Emerson & Baldwin, 1177 Atlantic, Brooklyn.
 Emmett & Lower, 2433 Turner, Phila.
 Emperors of Music, Four, 431 W. 34, N. Y.
 Empire Comedy Four, Queens Hotel, London, Eng.
 Epps & Loretta, 210 W. 27, N. Y.
 Erb & Stanley, Moline, Ill.
 Ergott & King, Circus Shiselsill, Warsaw, Russia.
 Esmeralda, 8 Union Square, N. Y.

Espe, Dutton & Espe, Orpheum, Minneapolis.
 Eugene Trio, 336 E. Orange Grove, Pasadena, Cal.
 Fairbanks, The, 33 Orpheum, Salt Lake.
 Emmett, H. W., 2433 Turner, Phila.
 Evans & Lloyd, 922 N. 13, Brooklyn.
 Evans, Marie, Grand, Portland, Ore.
 Everett & Eckard, Majestic, Thurber, Texas.
 Excels, Louise, Hagenbeck-Wallace, C. R.

F

Faber, Alsta, Hagenbeck-Wallace, C. R.
 Fagan & Meriam, Shilley, Mass., Indef.
 Fairchild, Mr. & Mrs., 141 Wells, Wilkes-Barre.
 Fairchild, Violet, 465 N. Marshallfield, Chicago.
 Falls, Billy A., 598 Syell, Rochester.
 Farnon & Ranley, Dunlop Hotel, Atlantic City.
 Farlandau, Camille, Palace, Boston.
 Farh, Dave, 615 W. 6, Cincinnati.
 Farlardeau, Ilme Doll, Puritan, Fall River.
 Farrell & Le Roy, 1721 First, N. W. Wash., D. C.
 Farrell, Charlie, 322 Main, W. Everett, Mass.
 Farrell, Billy, Moss & Stoll, London.
 Farnsworth, Four, Barnum & Bailey, C. R.
 Fay, Anna Eva, Melrose Highlands, Mass.
 Fay, Coley & Fay, 1553 Broadway, N. Y.
 Fell, Pearl Cleome, Palace Hotel, Chicago.
 Fentelle & Carr, Orpheum, San Francisco.
 Faust Brothers, 243 W. 43, N. Y.
 Fawar, Marguerite, Saratoga Hotel, Chicago.
 Fay, F. F., Albany, Cedar Rapids, Ia., Indef.
 Fonda, Dell & Fonda, 123 E. 17, N. Y.
 Force & Williams, Titusville, Pa.
 Ferguson, D. & B., 68 W. 53, Bayonne, N. J.
 Ferguson & Du Pree, 313 E. 71, N. Y.
 Fischer, Joe G., 249 Market, Newark.
 Fiddler & Shelton, 17 Trent, Trenton.
 Fields & Hanson, Terrace, Belleville, N. J.
 Fields, Harry W., 385 Bluehill, Roxbury, Mass.
 Fields, W. C., Hippodrome, London, Eng., Indef.
 Fields, Will H., Empire, Grand Forks, N. D.
 Fillmore, Nellie, 541 W. Garfield, Chicago.
 Filson & Errol, 280 Magnolia, Hollywood, Cal.
 Flak, Henry, 150 Potomac, Chicago.
 Flaker & Flaker, Lyric, Lynn, Mass.
 Fisher Troupe, Barnum & Bailey, C. R.
 Fisher, Mr. & Mrs., 581 Wash., Brookline, Mass.
 Fiske & McDonough, 753 Jennings, N. Y.
 Flatow & Dunn, 111 W. 56, N. Y.
 Fletcher, Charles, 1616 Leicester, London.
 Flynn, Jas. A., 1213 Penn. Ave., Washington.
 Flore, Nellie, 241 W. 43, N. Y.
 Florence, Six, Barnum & Bailey, C. R.
 Flynn, Earl, 3334 Prospect, Kansas City.
 Foley, Jack, Ringling Bros., C. R.
 Fonda, Dell & Fonda, 123 E. 17, N. Y.
 Fontaine, Co. & Co., Grand, Fargo, N. D.
 Forber, The Marvel, 153 W. 9, So. Boston.
 Forbes, Famous, 391 Gates, Brooklyn.
 Fortuna & De Virne, Hagenbeck-Wallace, C. R.
 Foreman, Edgar & Co., 1553 Broadway, N. Y.
 Foster, George, 86 N. Clark, Chicago.
 Foster, E. D., 211 Dear, Brooklyn.
 Fox & Hughes, Empire, Boise, Idaho, Indef.
 Fox, Will H., Palace, Glasgow, Scotland.
 Foster, Geo. I., 2390 York, Philadelphia.
 Fox & Paddock, 245 W. 37, N. Y.
 Foy Bros., Grand, Circo Bell, Mexico, Indef.
 Francis, Adeline, Quebec, Can.
 Franklin, Billie, 708 E. 77, Washington, D. C.
 Fredrick's Musical Trio, 107 E. 31, N. Y.
 Fredians, Great, Barnum & Bailey, C. R.
 Fredo, George, Oak Summit Pk., Evansville.
 Franks, Jessie J., Hagenbeck-Wallace, C. R.
 French & Lang, 717 E. 14, N. Y.
 Frevoli, Frederick, O. H., Wilkes-Barre, Pa.
 Frosto, Chris., 917 W. 6, Fairhulst, Minn.
 Fuller, Ida, 138 Alexander Ave., N. Y.
 Fullerton & Dersey, Family, No. Tonawanda, N. Y.
 Fulton, May, 120 W. 16, N. Y.
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G

Gaffney Girls, Five, 494 W. Madison, Chicago.
 Galletta, Monkeys, 804 Maplewood, Chicago.
 Galindo, 82 Summer, Brooklyn.
 Galloway, Bert, Davis, Bradock, Pa.
 Garden West & Sundowner, 141 Meriden, Boston.
 Gardiner Children, 1958 No. 8, Phila.
 Gath, Carl & Erma, 44 Cass, Chicago.
 Gardner, Eddie, 27 High, Newark.
 Gardner, Arline, 1608 N. 8, Phila.
 Gardner, Thos., 1458 No. 8, Phila.
 Gartley Bros., 429 Highland, Gloversville, N. Y.
 Gaston & Green, Majestic, Milwaukee.
 Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
 Gaylor, Bobby, 5602 5th Ave., Chicago.
 Gaylor, Chas., 768 17, Detroit.
 Gebue, Mayne, & Co., 200 E. 33, N. Y.
 Genaro & Band, Orpheum, Minneapolis.
 George, Edwin, Fore St. Pk., Kansas City, Mo.
 Geiger & Walters, West Penn Pk., Greensburg, Pa.
 Geyer, Bert, 818 N. F. St., Richmond, Ind.
 Goetts, Great, 104 E. 14, N. Y.
 Gromes, The, Barnum & Bailey, C. R.
 Gibson, Fay, Standard, Davenport, Ia., Indef.
 Gibson, C. C., 23 Orpheum, San Francisco.
 Gilbert, Jane, 400 W. 23, New York.
 Gillette Sisters, 60 Manhattan, N. Y.
 Gilmaine, 59 W. Eagle, E. Boston.
 Gilmore Sisters, Electric Pk., Savannah, Ga.
 Girard, Frank, Brighton Beach, N. Y.
 Girard & Gardner, Young's Pier, Atlantic City.
 Grimes, F. & G., Grimes, Corners, Newfield, N. J.
 Gladstone, Ida, 242 W. 43, N. Y.
 Gleeson, John & Bertha, & Houlihan, 30 Wilkin-son Pl., Trenton, N. J.
 Godfrey & Henderson, 1553 Broadway, N. Y.
 Godfrey & Eriebe, Park Hotel, Chicago.
 Goetz, Nat., 1818 7th, Denver, Pa.
 Goforth & Doyle, Cascade, New Castle, Pa.
 Goldberg, Bert, Harris, Bradock, Pa.
 Golden Gate Quintet, 346 W. 59, N. Y.
 Golden & Hughes, P. O., Milford, Mass.
 Goldin Russian Troupe, Belle-Floto, C. R.
 Golems, Six, Ringling Bros., C. R.
 Goodwin & Lane, 3777 Atlantic, Philadelphia.
 Gorman & Cushman, 203 E. 14, N. Y.
 Golden, Marta, Gerard Hotel, N. Y.
 Goolmans, Musical, Idle Hour Park, Chicopee, Kas.
 Gordon, Cliff, 3 E. 106, N. Y.
 Gordon & Hayes, 291 Wabash, Chicago.
 Gordon & Le Roy, 1721 Atlantic, Brooklyn.
 Gordon & Shaker, 113 W. 49, N. Y.
 Gorman & West, 52 E. 88, N. Y.
 Goshen, Alice, 209 Merald, Coney Island.
 Goshens, Bobby, Barlow Minatrela.
 Graces, The, 228 W. 25, N. Y.
 Grant, Burt & Bertha, 2386 Dearborn, Chicago.
 Grant, Sydney, 10 W. 65, N. Y.

Graham, Geo. W., Seaside, Providence, Indef.
 Gray & Graham, Henderson's, Coney Island.
 Gramson, Illa, Box 2, Melrose Park, Pa.
 Gracey & Burnett, Fair Haven, N. J., Indef.
 Evans & Green, 408 N. 13, Minneapolis.
 Greene, George, Ringling Bros., C. R.
 Gregory, Geo. L. & Co., 943 Lorimer, Brooklyn.
 Gregory, Frank L., Empire, Walsall, Eng.
 Grove, Chas. L., 347 Wash., Chambersburg, Pa.
 Grove, Harris Milton, & Clayton Sisters, 3620 York Road, Phila.
 Guertin, Louis, Metropolitan Hotel, Brooklyn, Mass.

H

"Hadjl," Great Falls, Montana.
 Haines & Russell, 943 Muskhoe, Milwaukee.
 Hall, Harry, Ringling Bros., C. R.
 Hall, Geo. F., 180 Center, Boston.
 Hallman & Collins, 640 Indiana, Phila.
 Hale & Hart, 5 Pond St., Pittsfield, Mass.
 Hale, Lillian & Co., Vallejo, San Francisco.
 Haly, Harry B., 286 Ogden, Chicago.
 Halpin, Nana, 509 6th Ave., N. Minneapolis.
 Hammond & Forrester, 101 W. 83, N. Y.
 Hanson & Lewis, 121 W. 116, N. Y.
 Hanson, Billy, 729 No. Western, Chicago.
 Haney, Edith & Lee, Jr., 4113 Winona, Denver.
 Hanson & Drew, Coney Island, Cincinnati.
 Hanson & Nelson, 692 10th, Brooklyn.
 Harcourt, Daisy, 24 K. & P. 125th St., N. Y. City.
 Harney & Haynes, Gen. Del., Baltimore.
 Harris, Charlie, Empire, San Francisco.
 Harris & Randall, Palace Hotel, Chicago.
 Harcourt, Frank, 44 Pleasant, Worcester.
 Hardig Bros., Barnum & Bailey, C. R.
 Hart, Fred, 393 8th Ave., N. Y.
 Hart, Sadie, 1163 Jackson, N. Y.
 Hart, Willie & Edith, 1913 E. 11, Phila.
 Hartzell, George, Ringling Bros., C. R.
 Harland & Rollinson, 16 Repton, Manchester, Eng.
 Harmonious Trio, 3306 N. 14, St. Louis.
 Harrison & Lee, 803 Oak, Dayton, O.
 Hart Bros., Hagenbeck-Wallace, C. R.
 Harrington & Lester, Bijou, Marinette, Wis.
 Harrit & Herr, 146 Luna, E. Liberty, Pa.
 Harris, Hattie, 209 Sedgwick, Chicago.
 Harris, Joe, Revere House, Chicago.
 Harvey, Bill, 118 E. 14, N. Y.
 Harver, Harry, 3110 Cottage Grove Ave., Chicago.
 Has, Hash, 914 Cortez, Williamsport, Pa.
 Hassan, Ben Ali, Luna Villa, Coney Island.
 Hawkins, John A., G. O. H., Paris, Ky.
 Hayes & Haley, 147 W. 127, N. Y.
 Hayes & Wynn, Empire, London, Eng.
 Hayes & Johnson, West Indies, Panama, Indef.
 Hays Uncycling, 1222 W. 5th, Dayton, O.
 Hayman & Franklin, Effingham House, London, Eng., care Day.
 Haynes, Jesse J., Flood's Pk., Curtis Bay, Md.
 Hays, Ed. C. & Clarence, Princeton, Cleveland.
 He & Bro., 421 Dear, Brooklyn.
 Healy & La Vera, 814 E. 44, N. Y.
 Healy & Vance, 215 W. 106, N. Y.
 Hechl & Ardo, Ringling Bros., C. R.
 Heath & Emerson, 200 Berriman, Brooklyn.
 Hedge, John, & Ponies, Sans Souci Pk., Chicago.
 Helm Children, Broadside Pk., Phila., Indef.
 Helms, Walter, 118 Columbia, Phila.
 Henly & Elliott, 4923 Cypress, Pittsburg.
 Hennessers, Two, West Haven, Conn., Indef.
 Henry & Francis, 243 W. 46, N. Y.
 Henry, Harry F., 54 India, Brooklyn.
 Henry, Roethling, St. Charles Hotel, Chicago.
 Hicks & Young, Shelltop Pk., Wilmington, Del., Indef.
 Herbert, Frog Man, 95 Moreland, Winterhill St., Boston.
 Herbert, Mabel, 404 Main, Woborn, Mo.
 Herbert, Three Bros., National, San Francisco.
 Herbert & Vance, Coney Island, Cincinnati.
 Heitz, Ralph, 3, Keith's, Phila.
 Herman & Netzer, 308 Rivington, N. Y.
 Hermann, Adelaide, Gilsey House, N. Y.
 Herron, Bertie, Orpheum, Oakland.
 Hewletts, The, 800 Ave. G, Council Bluffs, Ia.
 Hess Sisters, 238 W. 55, N. Y.
 Heuman Trio, 442 Indiana, Chicago.
 Hevener & Lipman, 1553 Broadway, N. Y.
 Hiatt Family, Empire, Swindon, Eng.
 Hibbert & Warren, Keith's, Boston.
 Hickman, George, Pearl River, N. Y.
 Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.
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Dacre, Louie.
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Deane, Walter.
Dapor, Helen (P. C.)
Dix, Marion.
De Bassinai, Vera.
De Moss, Edward.
De Vorne, Violet.
Danforth, Chas. L. (P.C.)
Dale, Violet.
Dooley, J. Francis (O.)
Dean, Louise (C. O.)
Deming, Lawrence (O.)
Dailley, Bob and Nellie.
Dressler, Marie.
Deam, Professor.
Delmar, Carlotta.
Donnelly, A. J.
De Lucy, Leigh.
Di Bella and Volpe.
Diamond, Jim.
Dorset, Flora, Miss.
Dumont, Charles (2).
Duncan & Godfrey
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Duggan, Archie.
Davey, Warren.
Delong, Wheeler.

Silaworth, Lucy Noel
(C. O.)
Silaworth, Chas., Mrs.
(C. O.)
Emerson, E. H.
Elting, Nellie.
Engel, Carrie L.
Emerson, Wm.
Evans, George (C. O.)
Everhart.
Everett, Harry (2).
Everett, Sophie (2).
Eilers, Chas.
Elliott & Neff.
Elale, Mabel (C. O.)

Fitzgerald, Dick.
Forester, Frank.
Flake, Mrs. O. F.
Fairman, E. Wm.
Falsdanz, Camille.
Farren, L. K.
Foresto, Little.
Forrest, Frank (P. C.)
Forbes, Frank & Grace.
Ferguson, Dave.
Fagan, Barney.
Frenchell & Lewis.
French, Henry (2).
Florence Sisters.
Flower, Dick J.

Griffith, J. P.
Gray & Graham (P. C.)
Gottlob, Amy (C. O.)
Grischatky, August
(P. C.)
Gillemeay, James.
Gardiner, Jack (C. O.)
Godfrey, Harry Earle
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Goldstein, Abraham (C.)
Gilbert, L. Wolfe.
Garrick, Richard.
Graham, James (C. O.)
Gerome, Viola.
Goodner, Marie.
Griff (2).
Gorman, James.
Gordon, Ruth.
Gandschmidt, Acro-
bata.
Gardner & Bevere.
Gilbert, L. W.
Gardner, Mayme.
Goodwin, Joe (C. O.)

Harcourt, Daisy (C. O.)
Hargisan, Jerome (P. C.)
Hutchinson & Bain-
bridge.
Hart, Charles (2).
Heary, Jack.
Hayatake, Mr.
Horter, Eddie.
Hobson, Irene.
Horton, Henry.
Hayes, Edmund.
Hilton, Helen.
Hugstoss, Hugo (2).
Harvard & Cornell (C.)
Harrison, Charles.
Hawkins, Harry (2).
(P. C.)
Hutchinson, Willard H.
Huiker, Edith.
Heck, W.
Harris, Ida C.
Holmes, Carla.
Hall & Coburn (C. O.)
Howard & North (2).
Huntress.
Hill, Cherry & Hill.
Healy, Daniel (C. O.)

Innes Band, mgr. (C. O.)
Ishmeal, Prince P.
Imhof, Roger.

Jerome & Jerome (P. C.)
Janis, Tuxie (P. C.)
Johnson, Mark.
Johnson, Frank (C. O.)
Jaffey, Phil.
Jenkins, James (C. O.)
Jalardaux, Thos.
Jones, Margaret Gwyn
(2).
Johns, Johnny.
Johnson, Walter.
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Kemp, Edward H.
Kelvann, J. J.
Kesseler's Marionettes.
Kyle, Ethel (C. O.)

Levy, Bert.
Lamont, Chas. (P. C.)
Lawrence, W. W. (P.)
Jefferson, Thos.
Le Dent, Frank.
Le Monts, The.

Levy, Jules, Mrs.
Lindeman, Ed. Mule.
Lacidesca, The Aerial.
Lamst, J.
Lewitt, Otto.
Landrea, Patsy.
Leon, Nellie.
Lelms, Louis.
Lelliott, Arthur.
Lyons, Florentine.
Lubelskin, Tony.
Loffel, Frank.
Lover, Sol J.
Lover, Frankie.
Lushy, Hutchinson (C.)
(O.)
Le Pelletier Family.
Levening, Welling
(C. O.)

Marineto, Jas.
Morris, Dave (P. C.)
Marion, Herman.
Millard Bros.
Mirekoff Troupe.
MacNamee, Alce (P.)
C.
McDonough, Ethel.
Marshall & King.
Morrell, Bertha M.
Major, Frank.
McGree & Poole.
Marville, Dan.
Mack, Chas. (2).
Moore, Herbert (C. O.)
Marx, Julius W.
Melnott, Armand.
Manola, Jesse A.
Malcolm, Annette.
Mullen, Mrs. J. H.
Murray, Elizabeth.
Murray, W.
MacFadden, Mr. & Mrs.
Morris, H.
Morris, J. B.
Moreyn, Bettres.
Martin, Frank W.
Mills, Phil.
Moore, James A.
Miller, Edgar M.
Malville, E. C.
Matthes, Hugo.
Maitland, Mabel (2).
Macfarlane, George A.
Milliken, Lucy.
Myers & Meer.
Mack, J. C. (2).
Morrison, Lee.

Stanley, Stanley.
San, Y. Oba.
Scanlon, Mayme.
Smerl & Kessner.
Shadrack, James A.
Sinclair Sisters.
Sylvan, H.
Spencer, Lloyd.
Springfield, Harry.
Stahl, Rose.
Sandow, Young.
Shade & Cole (C. O.)
Schlichtner, Ubert.
Smith & Arado (C. O.)
Shaffer, Harry.
Smith, Harry H.
Sattell, Bros.
Sherwin, Walter.
Shelley, Tom (C. O.)
Star Spangle Banner Co.
Teegarden, H.
Stokes, Minnie.
Spong, Hilda.
Stevens, Mike J.
Schulze, E.
Sommers, J. T.
Sullivan, O. (P. C.)

Thurber, Leona (P. C.)
Thropp, Clara.
Thomas, Wm. H. (2).
Tilice, Eddie.
Travis, Annie.
Teegarden, H.
Taylor, Philip M. (3).
Trovadio, Mr.
Thompson, Eph.
Truman, Wallace.
Tully, Guy.
Thumb, Tom (P. C.)
T'ipas & Hella.

Oskley, Silvers.
Oliver, Jack.
O'Guire, Harry.
O'Rourke, Eugene.
O'Neil, Snake.
Owen, May.

Pealson, Gilbert.
Pringle, Aubrey O.
(P. C.)
Pearl, Tony.
Patonson, Bayard.
Parch, Gene.
Price, Beatrice.
Platt, R. H. (P. C.)
Panini, Mrs. (P. C.)
Panti, Harry (C. O.)
Pembroke, Kitty.
Pond, Dave O.
Purdy, Francis.
Pridean, Steve (C. O.)

Quigley, Helen.
Quinn, Mike.

Roberts, Ashley.
Romaine, Julia.
Rose, Adam A.
Reed, Alex. D. (2).
Royce, Angustine.
Reeves, James.
Russell, Marion.
Reynolds, John B.
Ryan & White.
Robinson, Ada E.
Redding, Francesca (C.)
(O.)
Rennings & Brown.
Rankin, J. McKee.
Romain, Della.
Renard, Lois (P. C.)
Richard & Barry.

Stanley, Stanley.
San, Y. Oba.
Scanlon, Mayme.
Smerl & Kessner.
Shadrack, James A.
Sinclair Sisters.
Sylvan, H.
Spencer, Lloyd.
Springfield, Harry.
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Comedy or Burlesque

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Valley, Camille.

Warren, Fred.
Watson, Joe, K.
Wassman & Fields.
Wayne, Chas.
Weich, Joe.
Well, Mr.
Wetherall, Harry.
Williams, Leon.

Wilson, Harry.
Wilson, George.
Wilson, Miss Lealia.
Wolfe, Grace (2).
Woyke, Victor.
Wyne, (Ethel).
Watt, Emilie.
Winner, Willie.
Walte, Willie.
Yule, Mabel.
Yeler & Yora.
Yocarty, Mr.

CORRESPONDENCE

Unless otherwise noted, the following re-
ports are for the current week:

CHICAGO

By FRANK WINKERS,
VARIETY'S Chicago Office,
Chicago Opera House Block.

EMPIRE (I. H. Herk, mgr.).—With the seem-
ingly everlasting "Merry Widow" waits and
other familiar melodies from the Viennese opera
permeating intermittently with unobtruding limi-
tation, the new "Sam T. Jack" show, under the
direction of Tom Minor, opened the preliminary
season at the Empire last Saturday evening. The
theatre was packed to capacity. This is the first
visit of a "Jack" show on the west side in 13
years. At that time the Empire was under the
management of the late Sam T. Jack. The co-
incidence this week recalls many interesting
remembrances. The program says "Sam T. Jack's
Own Co." On another page in describing "The
Merry Widow" which is credited to
Barney Gerard, there is a paragraph informing
the audience the "Scenery is immense." The
comedians evidenced a lack of rehearsal and in-
adequate supply of proper material, but the open-
ing week allows for that. When a comedian re-
sorts to "ad lib" methods so early in the sea-
son and permits the dialogue to converge intention-
ally to suggestiveness, it is time to complain.
The standard of propriety cannot be maintained
when the first row show is the first offender.
There is considerable rough-house and horse-play
in the action and not much comedy in the lines.
The "Widow" theme is faithfully carried out
in satire. There is also a surplussage of inconse-
quential dialogue. There are but few interpolated
numbers. Even the olio is encumbered with the
fantastic strains. The closing piece, also based
on the same subject, is claimed by Campbell B.
Casad, and it is a tardy and cumbersome affair.
"Three Weeks" is satirized by Maude Harvey
and Wm. Armstrong. It is too talky. Armstrong,
who with two others does several clever tricks
on bicycles is versatile, although his first attempt
to portray a German didn't pass. He is one of
the best "Rube" delineators in burlesque, and
was the principal comedian among the eight men
who appeared on the stage, unless Henry Fink,
who I made up to represent something like a
Hebrew never looked, claims a share of the dis-
tinction. Fink should modify his grotesque ap-
pearance and discard the soiled midget he wore.
Joe Emerson, judging from his make-up, played
a tramp. His countenance was so covered with
green-paint that the character might have been
anything. He was active, however, and assisted

materially. Less use of double pointed dialogue
would be more acceptable. The most humorous
incident and the best thing in the show is the
squad with paper mache horses in the "Girls"
song from the "Widow." The oriental number,
the girls wearing red gauze over plug sealings,
brought ecstasies through the diligent "wiggling"
of a blonde chorister. She attracted so much at-
tention that Fink, who led the number, took ad-
vantage of the gallery's manifestation and intensi-
fied the clamor by covering her with his coat.
There is a slap stick used on a stout woman
for comedy purpose, and "money exchanging."
Maude Harvey looked pretty in a black and white
gown and played the part of the "Widow" in a
neat manner. The "sheath" garments worn by
the bevy of chorus girls attracted little attention,
owing to the fact that burlesque audiences are
accustomed to seeing "exposed" dresses. The
changes are numerous. Everything in the equip-
ment appears bright and new. There are twenty
girls in the collection and several quite comely.
There was considerable ununiformity in ensemble.
Anna Armstrong and May Ashton opened the olio
with a fairly good singing and dancing act.
Three Armstrongs have added new tricks in their
diverting bicycle turn. Henry Fink was applauded
for his parodies. His first song has catchy logic
but was spoiled by the introduction of suggestive
matter in the third verse. His college attire gave
him the best appearance. He should make up the
Hebrew character differently. Living pictures, in-
effective, dragged the olio, and put a crimp into
the creditable musical offering of the Stewarts.
The three boys would have scored had they not
followed the monotonous series. Jack Lawrence
and Maude Harvey offered a sketch, "His Father's
Son," using a special drop. There are some
bright lines, but the vehicle should be made over
some for burlesque audiences. Miss Harvey
should speak a little louder. She is a striking
young woman. Lawrence sang one excellent song.
The other could be dropped. For a first perform-
ance the show ran well. It will improve with
playing, and a second sight later on should note
considerable improvement. Later in the week the
show underwent many changes, all of which
worked to its immense improvement. The show
then became a smooth, brisk entertainment.
MAJESTIC (Kohl & Castle, mgrs.). Monday re-
hearsal 9.—Wilfred Clarke and Company, "Seven
Hoboes." Jean and Wilke Howard, Helen Ber-
tram, Josette's Troupe, Gaston and Green, Les
Salvaggia, the Seytons, Porter J. White and Com-
pany, Henry Clive and Company, the McGarrers,
Douglas and Moncrop Sisters.

OLYMPIA (Kohl & Castle mgrs.). Monday re-
hearsal 9.—Alfred Keiley and Company, "Sam
Watson's Farmyard." Arlington Four, Bert Earle,
Amy Stanley and "Picks," George Schindler,
Reynolds and Donegan, Noblette and Marshall,
Tansey Sisters.

PREMIER—Earle Musette, Lahl and Cecil, Cozy
Smith and "Picks," Jack Ripp, La Pearl Sisters,
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GEM—Leroy Bland, Clifford and Ravetta, Marie
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CRYSTAL—West and Fowler, Dick Font, Margie
White, Billy Johnson, Marie Alba.
NEW GEM—Amee Bernard, Gould and Gould,
Johnson and Johnson.
NATIONAL—Sweeney and Rooney, Williams and
Stevens, Jennie Mack, May Gordon.
IOLA—Sensational Wishard, Roberts and Sparks,
Chas. Kane and Company, May Kirby.
LYRIC (Chicago Heights, Ill.)—BeGar Sisters,
Dorsey and Ostell, Trudell and Rose, Nellie
LeVere.

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 Two sure-fire menageries, one comedy talking act; one original two-act farce comedy, for burlesque or comedy. Address
PAUL QUINN
 (Quinn and Mitchell),
 80 Bay 29th Street, Bensonhurst, L. I.

WANTED.—Sept. 15, '08, advance man of large experience to get business on guaranteed contracts for high grade comedies by 3 sisters, prodigies on violin, piano and violoncello. State salary and all in first letter. Address "Advance," Box 894, Providence, R. I.

SCENERY FOR SALE CHEAP.—Farmer and Fancy Garden, nine feet high, six wings for each set, painted on flats. All Condition. **GREGORY**, 610 Manhattan Ave., Brooklyn, N. Y.

WANTED.
 Two boys; must be fine buck dancers and good singers. Call Monday until one o'clock.
BROWN and WRIGHT,
 244 West 25th St., New York.

NOTES.—Julius Meyers, last season manager of the "Fay Foster" show, is now plotting the "Idealis."—Sam Surraal is manager of the Walker Opera House, Champaign, Ill., and not Sam Kohl, as previously reported.—Hy Meyer ("The Man at the Piano") has signed for the Orpheum road show.—The Olympic, South Bend, Ind., is being remodeled and will open the first week in September. It will be known as the "Indiana."—A new theatre will be erected at Little Falls, Minn., by the Jac Klewel Brewing Co.—A new theatre for vaudeville and moving pictures is being built at 14 Fourth street, Minneapolis, by S. H. Clute Co.—Somers and Storke have 40 weeks of Western Vaudeville Association time.—Craig Minor, Florentine Coleman and Company are booking through the Western Vaudeville and United for their farcical sketch entitled "She Wouldn't Bessie," which had its premier in this city several weeks ago and achieved success.—Baker and Maher are playing in the Middle West and arranging time for the Fall season.—A theatre with a seating capacity of 2,500 will be built at Los Angeles by A. Bamlsh.—Jake Sternad has discarded the crocodile green belt he has worn since Charley Ross disappeared. A kind friend, anonymous, presented Jake with a pair of silk suspenders, lavender, with gold buckles with real diamonds in the centre. Jake hasn't worn his coat since. Suppose they had given him garters!—Noblette and Marshall will be seen in a new vaudeville sketch next season by Irving B. Lee. It calls for four people and special scenery.—The Star and Garter will open August 29 with the "Trans-Atlantic." For the first eight weeks their shows will come from Detroit instead of Indianapolis, as last season. The same policy of class and decency established by the Star and Garter will be maintained this season by Manager U. J. Herrmann.—Camille Personi is recuperating at Lakeside, Mich., the guest of Jane Courthope, whose cottage is an ideal place in the summer.

SAN FRANCISCO
 By W. ALFRED WILSON,
 VARIETY'S San Francisco Office,
 1115 Van Ness Ave., (Room 112).
 ORPHEUM (Martha Beck, gen. mgr.).—Week 2: "Cressy and Dayne," "The Village Lawyer"; Dancing Mitchell's, colored dancers, good; Wilbur

SHORT VAMP SHOES
 (Exclusively for Women). For Stage, Street and Evening Wear. Great Variety, Exclusive Models.
ANDREW GELLER
 Creator of Short Vamp Shoes.
 507 Sixth Ave., New York. Bet. 30th and 31st Sts.
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Mack and Nella Walker had a changed offering for their second week that stood them well. Lues and Taki, eccentric comedy play, a European flavor well rewarded. The Banquet Quartet, Fentelle and Carr and "The Military Octet" completed.

NATIONAL (Sid Grauman, mgr.).—Bill made up of a goodly array of novelty and singing acts with the lack of something in the comedy line strongly felt. The moving pictures affording the only excuse for laughs. The Apollo Quartet opened, introducing their singing numbers with a sketch entitled "The Man Outside." Their voices blend in strong volume and they got by the opening spot in good style. The Baugen Trio of club jugglers offered a very showy routine of work, closing with a two high ensemble bit that struck home. Eckert and Berg offered a pleasing musical fantasy entitled "The Land of Two Moons." The scenic effect were striking, with the trick piano playing of Eckert standing out as one of the best things on the bill. Alexander and Scott in a neat blackface singing act were well thought of. Seblini and Grovina did a bit of everything in the novelty line, with the woman showing remarkable strength throughout. Kelly and Violette played an additional week. The Riva-Larsen Troupe of acrobats closed the show with a well graded act.

WIGWAM (Sam Harris, mgr.).—Maude Rockwell, attired in an up-to-the-minute directoire gown, created considerable of a stir, outbidding either of the novelty numbers on the bill with her. The Elton-Polo-Alto were well in evidence with some sensational work in acrobatic casting. Lillian Hale and Company had a pleasing farce under the heading "The Phantom Rival." The Itaymond Operatic Trio in both popular and more serious selections were warmly received. Dill and Ward submitted a snappy number of singing and dancing. Hill, Cherry and Hill, comedy cyclists; Manhattan Bell Boys, and a comedy man drew their pro rata of approval. Atwood and Terry with one of the team breaking in as a "plaut" in front offered a creditable singing and talking act that scored successfully. "The Gaiety Girls" number was not up to its usual average. The Watson Company in the farcical effort "The Dog Catcher" was on the bill. The audience caught most of the slangy dialogue and the laughs were frequent.

EMPIRE (W. Z. Tiffany, mgr.).—Three Kuhns given the place of prominence. The trio led all the way in popularity. The Sisters Buford were on the newly members the act showing the addition of considerably comedy since last here. They woke the house up considerably. LaCiel in a novel spectacular dance was a strong feature. Marlon Hammond, ill. songs, and "The Unknown," in a directoire completed.

BOSTON

By ERNEST L. WAITT.

VARIETY Office.
 Colonial Theatre Building.
KEITH'S BOSTON.—"Our Boys in Blue," head to great applause; Murray Sisters draw well always, but have cheapened their act by using a "plant." They should drop this immediately. Immo Fox, comic conjurer, decidedly unique. The Sardwinas, acrobats, favorites; Schrode and Mulvey have a sketch which ends in a big laugh. Felix Adler is developing a habit of growing "fresh" with his audience. Francis Weaver, blind Paderewski, local feature and created unusual enthusiasm for a simple piano act in one. Della Clarke and Company have a good comedy. The Grey Brothers dancers; The Rinaldos and their horses, and Vernona Verdi, Scotch violinist, complete.

ST. LOUIS

By RICHARD SPANER.
VARIETY'S St. Louis Office.
 322 Commercial Building.
 Telephone Kinloch 1046.

STANDARD (Leo Reichenbach, mgr.).—"Follies of the Day," a big burlesque with a larger company than usual, began the annual whirl of two frolics daily at Seventh and Walnut Sunday afternoon with enough smokers on the parlor floor to make the house look like the Union Station at train time. Leo Reichenbach and his entire staff were on hand and welcomed the oldtimers with glad smiles, handshakes and the best seats the latecomers could get for their money. The "Follies" is a musical and burlesque review in which prominent men get their stage doubles and then some, including also a heavy of barfoot dancers led by Gertrude Hayes. The Irish comedy is taken care of by Larry McAlle and the German end by Sam Sidman. The size of the company, the evident desire of all its members to please and the fact that another opening had arrived for the popular Standard, served to fill the largest auditorium in town beyond capacity. It should have been all velvet after Thursday night.

FOREST PARK HIGHLANDS (Col. John D. Hopkins, mgr.).—Going its unbroken gait of excellence Forest Park Highlands offered another unexceptional bill Sunday afternoon with pretty Eva Mudge, the military girl, in something quite new, a musical hit by Alfred G. Robyn, the well-known local composer, and John Pisk, an early rising newspaperist, called "A Modern Priscilla," with touches of John Alden and the Puritan maiden here and there. Miss Mudge makes her lightning changes in full view of the house and apparently without assistance, sings a dozen new songs and manages easily to entertain from start to finish. She made a decided hit. Robyn's lyrics pleased and made them as devoted to the popular Pisk hit as few dull or banal lines in his composition. Besides this headliner were the

Majestic Musical Four, the Martels, bicyclists; Edie Lawrence Havel, comedienne, and The Princess Tarpeia, female handkerchief manipulator. The Princess is well known here, her husband, Helstand, the illusionist, and she having a permanent home in this city. What the committee from the audience did to the Princess on Sunday was a plenty, but she got out of every dilemma (that's the proper word, mind) with ridiculous ease. Cavallo's Band plays in the open.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—R. C. Hers, the feature number of an ordinary bill, here reception was most cordial. "Kiddieland," Melville Stoltz's children's act, held over and also proved a hit. The act moved smoother than last week and the spectacular finish won a liberal hand. The material needs refreshing and when this is done there should be ample time for it. Dally Harcourt reappeared after a considerable absence. She had one or two new songs, but scored best with "I'm Poor, Proud, etc.," and her musical-hall number. She was warmly received. Ethel McDonough, "The Girl Behind the Drums" was also new here. Miss McDonough still retains the graces and poise of an ordinary bill. Here reception was most cordial. "Kiddieland," Melville Stoltz's children's act, held over and also proved a hit. The act moved smoother than last week and the spectacular finish won a liberal hand. The material needs refreshing and when this is done there should be ample time for it. 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business good. Old Vienna Double Quartet, consisting of N. T. Hawkins, E. G. Wall, R. J. Yocco, (tenors); F. W. Richter, A. J. De Martino, W. J. Rush, baritone; M. L. Wolfe and F. F. Van Epps, bass.

JOHNSTOWN FLOOD BUILDING, Chiquita.—"Creation" doing well.

NOTES.—Dan Arthur and his wife, Marie Cahill, are present.—Billy Barron, of Philadelphia, spent last week here.—Andrew Mack and Mason Peters were guests of Al Fields for several days.—Mr. and Mrs. Percy G. Williams came down over Sunday.—Maurice Boom has joined the colony.—William Hall, the Philadelphia agent, is here.—Vallicio and her leopards, after her second week at the Steeplechase Pier, sails for Berlin.—The Alexander Brothers and Brady and their families held a reunion here this week. They have been partners for nine years.—F. A. Nathan, treasurer of Nixon's Apollo, has resigned to take a couple of weeks' vacation before returning to the Broad Street Theatre for the winter.—John Harris, of Pittsburgh, is spending his usual vacation here.

ASHLAND, KY.

MAJESTIC (S. L. Martin, mgr.).—Theresa Jacobs, singing, good; La Rose and Hatfield, Irish comedy, good; B. Jay Brown, Chinese impersonator, pleased; Sperry and Ray, sketch artist, very good.—EDISONIA (E. W. Hanley, mgr.).—M. D. BUCKNER.

BEAUMONT, TEX.

LYRIC (Rupert Cox, mgr.).—Week 3: Baldwin and Shea, dancers, very good; Louis W. Bates, character comedian, pleased; Grenox-Russell Company in "Casey's Reception," headliners, hit. GEO. B. WALKER.

CINCINNATI, OHIO.

By HARRY HESS.

VARIETY'S Central Office, 107 Bell Block.

CHESTER PARK (I. M. Martin, mgr.).—A bill that is enjoyable to the ladies and children is offered this week. Onida, cabaret act, ordinary, received some applause; George Yeoman, German comedian; The Four Virginia Belles, ordinary; Dülger, safe breaker, new here, doing nice work, his female assistant being very clever; Arnaldo's Leopards, very good.

LAGOON (J. J. Weaver, mgr.).—The Eight Webers, acrobats, excellent; The Two Norries, musical comedians, pleased; Ed. Sanford, German comedian, scored; Walter Sanford and Company in a sketch, "Would You?"

CONY ISLAND (George Wellington Engelbreth, amusement director).—The Shelves Bros., acrobats, do some nice work; Jack Howard has a good singing voice. The Three Kobers, athletes, above the average; Hansen and Drew, comedy sketch, and Cole and Coleman, return date.

CLEVELAND, O.

The Star Theatre was the first of the local theatres to open, Star, Drew & Campbell, mgrs., Williams' "Imperial" being the attraction. Two musical melanges are given, "The Imperials Abroad" and "Paris Upside Down," which contained good music and catchy songs.—OPERA HOUSE.—Lyman H. Howe with his moving pictures are doing well.—LUNA PARK (Elwood Salisbury, mgr.).—For a free attraction, M. F. Trostler's pantomimic spectacle, "In Cupid's Garden," is well received.

WALTER D. HOLCOMB.

CUMBERLAND, MD.

MERRYLAND PARK (John Kirk, mgr.).—"King" and "Queen," the diving horses, freed attraction, drew crowds; Harry Crowden, comedian, clever; Jules and Maroon, European equilibrists, one of the best acts seen here.

W. D. ROHRER.

EASTON, PA.

CASINO (D. E. Segulose, mgr.).—Billy Humphreys, mimic, solid applause; Cotter and Boulden, singers and dancers, very good; Bessie Hart and Company, "Chapple's Visit," well received; Capt. Treat's Seals, hit of bill; pictures close.—Jewel, Casino, Bijou, National and Star, m. p. and ill. songs; good returns.—NOTE.—Wilmer and Vincent's Orpheum here will open on Sept. 14. J. F. Osterstock will be resident manager.

GIL.

ELMIRA, N. Y.

RIALTO (F. W. McConnell, mgr.).—Harry Green, Hugh Morton, Ernest Hyde, Margaret La Vau, Nellie Zaman, Sue Dale and m. p.—ELDRIDGE (Booth Little, mgr.).—Buddy's Georgia Minstrels; excellent.—GRAND (E. Toole, mgr.).—Charles F. Smith and Company, Marie Daley, m. p. and ill. songs; good.

J. M. BEERS.

ERIE, PA.

FOUR MILE CREEK PARK (H. T. Foster, mgr.).—Week 9: Dubec's Animal Circus, good; Hodges and Brown, comedy singing cartoonists, well received; Katherine Bartlett, singing comedienne, good; Geiger and Walters, musical novelty, "In the Streets of Italy," very good; Three Mareenos, comedy equilibrists, very good; Little Grace Albracht, song and dance, good.—WALDAMEER PARK (Thomas Maloney, mgr.).—Bean and Hamilton, barrel jumpers, very good; Hamilton, comedian, good; Clarence Sisters, Australian Nuggets, the hit of the bill; Reed Musical Trio, comedy and music, well received.—NOTES.—Gentry Brothers' Shows were in Erie, Wednesday, Aug. 12.—The Majestic Theatre opens Aug. 27 with "King Casey."—The Alpha, vaudeville theatre, opens Labor Day. The Park Opera House opens its season Labor Day.

BRUCE GRONNETT.

EVANSVILLE, IND.

OAK SUMMIT PARK (Sweeton & Danbaum, mgrs.).—Four Flying Barnards, sensational casting; Kelly and Company in real funny sketch; Dan Robeym, blackface, funny and good; Don and Mae Gordon Company, good work on the bicycle; Lavine Sisters, singing and dancing, pleasing.

B. O.

FALL RIVER, MASS.

PREMIER (L. M. Boss, mgr.).—M. p. and Mack and Douglas, comedy sketch, a hit; Allen and Dalton, musical act, excellent; McKeever and Flynn, comedy sketch, very good; Demonio and Bell, grotesque sketch, good; Sadie Graham, ill. songs, assisted by Joe Carey, good; Barrymore and Company, comedy sketch, pleased.—PURI-TAN (P. W. Hooper, mgr.).—Graham and Lawrence, songs and dances, a hit; Handsome, magician, good; Billy Pryor, musical artist, very good; Emily Sender, ill. songs, good.—PLEASANT ST. (James Mason, mgr.).—Wilson Sisters, songs and dances, very good; Millie Zolo, contortionist, good; Chas. Grant and Dog, acrobatic feats, excellent; Arthur St. Peter, songs and dances, very good; Mason and Doran, eccentric comedy, very good.—SCENIC (Geo. Graham, mgr.).—M. p. and ill. songs by Geo. Graham and Joe Green.—LINCOLN PARK (I. M. Phelps).—Lincoln Park Opera Company, presenting "Glorie-Gloria." E. F. RAFFERTY.

FT. WAYNE, IND.

ROBISON PARK (Geo. H. Fisher, mgr.).—Margine and Lyon, musical, good; Rawls and Von Kaufman well received; Joe Carroll, singer and dancer, pleased; Gordon and Marx, hit; Mexican Zamora Family, aerial, clever.—MAJESTIC AIRDOME (F. A. Blenner, mgr.).—Rockway and Conway, singing and dancing, good; The Amato Family, acrobatic (held over), hit; Cora Wilmont, monologue, pleased; Joe B. McGee (The Mark

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A letter: "I played Halliday and Curley in 'The Battle of Too Soon' week July 13th, and consider the act as good in every respect as when played by the originals."—E. H. FITZHUGH, Mgr. Orange Lake Park, Newburg, N. Y.

Halliday and Curley in "The Battle of Too Soon" was a laugh from start to finish, taking three to five curtain calls at the Paterson Opera House last week. I consider it better than the original act.—JOE WOODS, 1358 Broadway.

Harrisburg this week (Aug. 8). Lancaster to follow. Booked by WILLIAM MORRIS.

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Here's a record breaker and still breaking—110 weeks, Unique Theatre, Los Angeles; 25 weeks, People's Theatre, Los Angeles; 25 weeks, Lyceum, 'Frisco; 25 weeks, Empire, 'Frisco; and now in my 13th week at the Unique Theatre, Los Angeles.

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Twain Kid), many encores: The Raschetta Trio, barrel jumpers and equilibrist, went big, and Frank Jones, Ill. songs, fine. H. J. B.

HAMILTON, O.
NEW GRAND (McCarthy & Ward, mgrs.).—Humanovo Talking Picture Company, presenting "Blacksmith's Revenge" and "College Chums," fair; Lamont's Cockatoos, extraordinary; O'Rourke-Burnette Trio, singers and dancers, very good; John and Alice McDowell, "A Practical Joker," good. ROBINSON.

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HARRISBURG, PA.
HIPPODROME (Wm. Rexroth, mgr.).—Elirac, eccentric street violinist, extremely good. This is Elirac's return engagement, and house packed. Irving, the musical wonder, well received; Herbert Sartella, "magic," very clever.—**PAX-TANG PARK** (F. M. Davis, mgr.).—The Three Martmans, "musical wonders," scored; McNamee, clay moulder, amused; Evans and Ten Broeck presented a very clever sketch; Lea Jundta, equilibrist, bit.—**NOTE**—The picture houses here are all putting on new fronts for the season's opening. C. C. CORBIN.

JAMESTOWN, N. Y.
CELORON (J. J. Waters, mgr.).—Edgar Allen and Company, comedy act, good; The Berrys, musical, excellent; The Overing Trio, songs and dances, pleased; Mills and Morris, blackface, satisfactory; Lascia Trio, equilibrist, fine; De Velde and Zeida were the free outdoor attraction. Al. G. Field and his minstrels opened the season at the Samuels' Opera House, 11, with a large attendance. L. T. BERLINER.

JOHNSTOWN, PA.
GLOBE (J. G. Foley, mgr.).—10-12, Brand and Grand, musical, good; Miller and Paris are splitting this week, the former doing a tramp specialty and the latter a straight monologue. Business fair.—**LUNA PARK** (Phil Caulfield, mgr.).—"For Fair Virginia" and "Neil Gwynne," Business fair. JESTICAM.

KNOXVILLE, TENN.
CRYSTAL (Scott Leslie, mgr.).—Ill. songs, Margaret Hunkison; Ballo Bros., musical, good; Edna Wilson disappointed; Scott Leslie and Geo. Lynne framed up a singing and talking act, scoring. Business big.—**NOTE**—It is reported The Marvel and Columbia will resume about Sept. 1.

LEAVENWORTH, KANS.
PEOPLE'S AIRDOME (M. Cunningham, mgr.).—Sherman Stock Company for next two weeks. The acts go big.—**AURORA**—M. p.; good business. FAULKNER.

LEXINGTON, KY.
HIPPODROME (L. H. Ramsey, mgr.).—La Rose and Hatfield, sketch, good; Ethel Cilkey, singing, good; Martynne, dancer, good; Gus Barrain, Ill. song, good.—**MAJESTIC** (Arthur Jack, mgr.).—Mexican Trio, marlinphone players, extra good; Calef and Waidron, sketch, good; The Zeraldas, balancing, good; Dawson and Booth, skaters, good. JOSEPH CANDIOTO.

LOUISVILLE.
 By W. L. VANDENBURGH.
 VARIETY'S Louisville Office,
 804 Columbia Bldg.,
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FONTAINE FERRY PARK (Wm. Reckman, theatre mgr.; Col. Landwich, park mgr.).—Of exceptional merit is the vaudeville offering at this park. Sunday night the big auditorium was packed and hundreds were denied admittance. First place should be given to Harry H. Richard and Company, who presents a sketch, "Love a la Mode," exceedingly good. Associated with Mr. Richard are Adele Ferguson and Dorothy Daley. An old favorite of Louisville is Adele McNeil, whose songs are the catchiest—if not the naughtiest one hears at the park. Winchester's trained bears give an excellent exhibition. The Four Readings are acrobats that work with a vim and a dash. Harry Cook and his band are still

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THE GAME OF CARDS.—Hero at swell reception—Home of woman he loves—Catches rival cheating at cards—Exposes him—Incurs Host's censure—Father takes Rival's part—Orders Hero from house—Forbids Heroine to see him again.
PLANNING AN ELOPEMENT.—Hero plays a "hand"—Meets Heroine—Urges speedy marriage—They agree to elope—Overheard by Rival—Part to prepare.
THE VILLAIN'S "HAND."—Rival plots with "Crimps" the sailor—Hero to be "abandoned" to Africa and turned adrift—The bargain sealed.
"CLUBS ARE PLAYED."—Hero leaves home—To meet Heroine—Waylaid by "Crimps"—The attack—Valiant defense—Numbers count—Overpowered—Taken to boat.
THE HEROINE WAITS.—At the rendezvous—Heroine becomes nervous—Alarmed—Conflicting emotions—Mirajdges Hero—Believes deserted—Rival appears—Wins again—Escorts Heroine home.
"ABANDONED."—"Crimps" forces Hero into boat—Taken to ship—Rough treatment resented—Hero beaten—Forced to work—Carried to sea.
IN SOUTH AFRICA.—On the coast—The favorable moment—Hero leaves ship—Swims ashore—Reaches mining camp—Receives assistance—Miners give an outfit—Starts for gold fields.
"SPADES ARE TRUMPS."—Hero reaches Gold Fields—Prospects—Stakes claim—Strikes it rich—Determines to return home.
"DIAMONDS ARE LIES."—Home of Heroine—No news—Heroine sad—Still true—Rival continues to plot—Presses suit—Gains parents' favor—Presents Heroine diamond necklace—Heroine in despair—Abandons hope—Agrees to marry rival.
"HEARTS ARE TRUMPS."—The wedding day—Rival triumphant—Guests arrive—Heroine downcast—Banns are called—Hero appears on time—Stops wedding—Exposes rival—Rival turned out—Father welcomes Hero—Happy reunion—"All's well that ends well."

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acrobats and dancers, well received; Capt. Webb's Seals, leading number. THOMAS C. KENNEY.

MUSKOGEE, OKLA.
STAR AIRDOME (B. L. Nays, mgr.).—The King Comedy Co., composed of Brakeman and Davidson, sketch, above the average; Mysterious Rollaire, magic, clean and clever; Richard Harding, tramp comedian, good; The King Sisters, pleased.—**THE LYRIC** (E. A. Miller, mgr.).—Folmer and Dockman, novelty sketch, well received; Mrs. Pears (local), Ill. songs; Lampert and Pierce, blackface comedians, clever; The Three Walton Brothers, well received; Benton and McKendie, sketch, pleased; Howard Dodson, clay modelling and smoke fantasies, received several encores; Forester and Lloyd, singing and dancing, good. J. F. B.

PORTLAND, O.
PANTAGES (John A. Johnson, mgr.).—Week 3: Opening week. Theatre thoroughly remodeled at a cost of \$20,000, making it one of the finest in the city. An excellent bill, with Mile. Tchew's cats, easily the headliner, and The Great Powell and Company, illusionists, a close second; George W. Day, blackface, screens; Leona Leonard,

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WHITE RATS given preference. WALTER C. MACK, Mgr.

"Squaw Girl," pleased; Johnson's Dogs went big; Cluxton and Company, "The Circus Rider," fair; Baldwin, Ill. songs, excellent.—GRAND (Jas. H. Erickson, mgr.).—Hendrick, "Handicuff Queen," the strongest feature; Phil Ott, Nelson, and Steadman in "Nearly a Doctor," good; Terley, novelty, well received; Ezler and Webb, hit; Juno Salmio, contortionist, best ever; Melvina, Thomas and Alf, clever singers and dancers; Fred G. Bauer, Ill. songs, excellent.—OAKS (D. C. Freeman, mgr.).—Allen Curtis Comedy Company, "A Runaway Honeymoon," S. R. O.—FRITZ'S (Joe J. West, mgr.).—Rooney and Forrester, Zelma Summers, Dick Hutchins, Kingsley and Kingsley, Katherine Clements, Fred Walters, Dollie Richards, Robbie Pullman, Vivian Leota, Rose Gilman, Frank Bonham, The Hewitts and stock, "Robinson Crusoe" up-to-date.—BIJOU (Wall & Hanrahan, prop.).—Confer Bros., singing and dancing; Toreador Byrd, Casette Frizell, Fort Louie and Ed. Blakesley, sparring exhibition; Hunting Trio, Fort Louie and stock, "Back to the Chair Business." Good bill and business.
NOTE.—Barum and Bailey and billed for 25 and 28. W. R. B.

SAGINAW, MICH.

CASINO (Riverdale Park) (W. A. Ruseo, mgr.).—Fraser's Highlanders, two performances Sunday. They were so well patronized returned Wednesday. Lillian Ashley first number on the new bill for the week, charming as ever. Earnest Yorsa, good acrobat with some remarkable tricks. Gil Brown, good dancing, singing fair; Clark and Temple, comedy playlet, scored; Mascagni, whirlwind dances, great.—NOTES.—As an extra The Richardsons put on an act for a "try out" and it was a splendid success.—For the first time to appear in this city C. W. Porter, manager of the Academy and Jeffers, has introduced the "talking" pictures at the Jeffers. After a run with these he expects to put in vaudeville again.
MARGARET C. GOODMAN.

SAN ANTONIO, TEX.

LYRIC AIRDOME (H. H. Hamilton, mgr.).—Week 3: Dean and Bloom, musical, very good; Mandel and Prescott, dramatic sketch, "Dr. Jekyll and Mr. Hyde," headliner.

SALT LAKE CITY, UTAH.

At the Orpheum July 26 a new departure was inaugurated which will no doubt prove popular. It is the Sunday night show. The new manager, Will R. Winch says it will always be the sure S. R. O. night. The opening bill headlined by Lasky's "Seven Hoboes." Each "bo" was a first water type. Franklin Underwood and Company, in "Dobb's Dilemma," well worthy of the applause; Claude and Fanny Usher in "Fagan's Decision," good; Relf Brothers, song and dance, above average; Harry L. Webb, blackface; Tenna Trio, a novelty juggling act seldom equalled.—Kindred still shows superior moving pictures. Business very good all week considering weather and summer resorts. Week 2: Splendid bill to good houses. The Edgertons do well many new aerial tricks; Vinie Daly sings and dances cleverly enough to be recalled many times; Mae Melville and Robert Higgins, in "Just a Little Fun," have properly captured their turn; Mildely and Carlisle take well; Ramo's Simians, good.
JAY E. JOHNSON.

SEATTLE, WASH.

PANTAGES' (Alex. Pantages, mgr.).—Week 2: Bottomley Troupe, European acrobats, top liners, equal to the best; Leon and Dale, singing, good; Bessie Greenwood, soprano, hit; Polk and Polk, The Whangoodle Four; Arthur Elwell, Ill. song, and moving pictures the others.—STAR (F. H. Donellan, mgr.).—Edwin Keough and Co. in "A Bit of Blarney" scored heavily; "La Auto Girl," clever and interesting; Murray K. Hill and Co. in "The Last Survivor," big hit; Fagan and

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Can close Saturday night and make any city east of Chicago to open Monday night.

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SKETCHES AND MONOLOGUES WRITTEN TO ORDER.

Byron, singers and dancers; Dora Rouca, violinist; Eddie Roesch, song, and m. p.—NOTE.—D. G. Inverarity remains as manager at the Coliseum. It reopened 10.

SHENANDOAH, PA.

WOODLAND PARK (G. H. Gerber, mgr.).—Petching Brothers, musical; Four Everetts, acrobats; Amann and Hartley, in "The German Professor"; Gorman and West, singing and dancing; Little Ethel, songs.
JACK THUME.

TOLEDO, O.

FARM (Joe Pearlstein, mgr. Sunday rehearsal 10).—This week opened to big business with a well-balanced bill, opened by the Lucados in a balancing act. Lucado spins an unusually heavy cartwheel on his forehead, and holds with his teeth a bicycle on which his partner "rides." Frank Stafford is a clever imitator of birds and animals, ably assisted by Marie Stone. Maybelle Adams is a finished violinist and incidentally very charming. Gilbert and Katen, character comedians, parodies, and Cooney and McBride furnish some fair comedy and good dancing. The Takasawa Troupe of Japs closed the bill with an act of the usual variety.—NOTE.—Abie Shapiro is back to town. He says that he will not go on the road this season, and the project of a Western Wheel house for Toledo has been temporarily abandoned.

WASHINGTON, D. C.

LYCEUM.—Season ushered in by "Kentucky Belles."—LUNA PARK.—Minerva, "Handcuff Queen." Her performance is after the Houdini order. Frank Tinney, eccentric pianist, scored; Gertrude Gerbest, singing comedienne, pleasing;

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The COLONIAL New York
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The NOVELTY Williamsburg
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WATERTOWN, N. Y.

ANTIQUE (L. M. Sneden, mgr.).—Geo. W. Snow, novelty musician, good; The Rosaleys, character songs and dances, emphatic hit; Collins, Brooks and Johnson, big comedy success; Jas. Swan, minstrel; N. Elise Tilling, vocalist, very good; m. p.—STAR (L. M. Armstrong, mgr.).—Stutzer and Lowe, return; F. E. Brown, vocalist; m. p.—WONDERLAND (J. B. Shaw, mgr.).—Rice and Dell, comedy, return; W. D. O'Brien, vocalist; m. p.—BIJOU (J. W. Ludlow, mgr.).—Louise Campbell, "The Scotch Lassie," good; Selvin, conjuror, good; m. p.—ODELL.

WORCESTER, MASS.

LINCOLN PARK (Geo. Goett, mgr.).—Harper, eccentric dancer, good; Holmes and Hollison takes well; Vismochi Bros., musical, receive many encores; Dick and Alice McAvoy, good; O'Brien Troupe, acrobats, clever.
W. M. SHERMAN.

YOUNGSTOWN, O.

IDORA PARK (Geo. Rose, mgr.).—Fine business with Alex. and Schall, novelty contortion act; Dora Pelletier, comedienne and singer; Four Musical Kites, first class straight instrumental act; Von Hoff, clever imitator and Dixon, Bowers and Dixon, assisted by Anna Burt, in a laughable comedy gymnastic and dancing number.—NOTE.—No word has been received from Joseph Weiss, manager of Idora Park who left for Europe six weeks ago. It was rumored C. A. LENDY.

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Address Hotel Gerard, New York.**F. Daly Burgess**Going it alone once more and always making
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Keith Circuit.

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Biggest laughmaker within the oldest memory.
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dates at Williams' and Hammerstein's House,
Oct. and May. This week Temple, Detroit.
Tickling at Morrison's, Rockaway, this week.
Week Aug. 17, Music Hall, Brighton Beach.**Seville Mandeville**

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Communications care **VARIETY, CHICAGO OFFICE.**



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BIOGRAPH FILMS



Trade Mark

RELEASED AUGUST 18th

"THE FATAL HOUR"

A Stirring Incident of the Chinese White Slave Traffic



Pong Lee, a Mephistophelian, saffron-skinned varlet, has for some time carried on the atrocious female white slave traffic, in which sinister business he was assisted by a stygian whelp, by name Hendricks, who, visiting a rural district, has no trouble in gaining the confidence of several young girls. Pong is on hand to bag the prey. The police and detectives have long been on the look out for these catiffs, but without success. One of the detectives is a woman and possessed of shrewd powers of deduction. She shadows Hendricks, and, by means of a flirtation, inveigles him to a restaurant, where she succeeds in dopping his drink. He falls asleep and she secures the letter written by Pong, which discloses the hiding place of the Chinaman. This she immediately telephones to the police, who rescue the girls, but fail to secure Pong and Hendricks, who afterward seize the girl detective and, taking her to the house, tie her to a post and arrange a large pistol on the face of a clock in such a way that when the hands point to twelve the gun is fired and the girl will receive the charge. Certain death seems to be her fate, but Hendricks is captured and discloses her whereabouts, and a wild ride is made to the rescue, arriving just in time to get her safely out of range of the pistol when it goes off. In conclusion, we can promise this to be an exceedingly thrilling film of more than ordinary interest.

Length 832 Feet

RELEASED AUGUST 21st

"FOR LOVE OF GOLD"

A Story of the Underworld Told in Biograph Pictures

No deity is more devoutly worshipped than Mammon. Men will barter eternity's crown, yield honor—all for love of gold. Two denizens of the underworld are seen in their squalid furnished room planning a robbery. Gathering together the tools of their nefarious calling they start off, arriving at the house shortly after the master has retired for the night. Entrance is easily and noiselessly effected. A chloroform-soaked handkerchief soon puts the master beyond the power of interfering and the safe is broken open, yielding an enormous sum of money and many valuable jewels, prominent among which is a handsome diamond necklace. Back to their room they go to divide the spoils of their night's haul. The diamond necklace being an indivisible article, a contention is at once raised, but they drop the argument for the time being to eat lunch. One to make sure that he shall be the possessor of the loot, drops poison in the coffee of his chum, and he is soon in the throes of convulsions, falling to the floor lifeless, while the other stands by sardonically gloating over his seeming victory; but his elation is short-lived, for he is now seized with the same agony and pitches forward alongside his partner. The two had played the same game, each unknown to the other. "Honor among thieves!" Bah!

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IN THAT ODD LITTLE NOVELTY.

"HOOPLAND"

Sail Aug. 18th for a 10 months' tour of Europe, opening Sept. 1st, at the Folies Marigny, Paris



HARRY



DELMA



ETHELYN

NOTICE:

We take this means of thanking the Managers, Artists, Press and Public, and Mr. **LOUIS WESLEY**, for the kindness we have been shown during the past season, as we fully realize the fact that it was by the help of the above named we were successful. We hope to bring back some new and original ideas in Hooprolling, and trust you will try not to forget us.

Wish you all a successful season.

HARRY and ETHELYN KRATON.



CLARENCE JOHNSON



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In **HARRY KRATON'S** own original Hoop Rolling Idea,

"HOOPVILLE"

Now on S.-C. Circuit. All mechanical apparatus and tricks patented and protected by **HOUSE, GROSSMAN & VORHAUS**, 115 Broadway, New York City.

Both acts under management of WESLEY & PINCUS

Foreign time booked by **H. B. MARINELLI**

TEN CENTS

VARIETY

VOL. XI, NO. 11.

AUGUST 22, 1908.

PRICE TEN CENTS.



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VARIETY

VOL. XI., NO. 11.

AUGUST 22, 1908.

PRICE TEN CENTS.

BLANEY SAYS HE'LL BUILD IF VAUDEVILLE IS PROFITABLE

The Legitimate Manager and Producer Thinks Vaudeville Looks Good, "One Circuit Can't Control."

"So far I have made no positive plans for vaudeville, but if it's profitable I shall go ahead and build theatres in different cities for it," said Charles E. Blaney to a VARIETY representative this week.

Mr. Blaney has been prominent of late in vaudeville through his connection with William Morris, having placed Blaney's Lincoln Square, New York City, and Blaney's, Yonkers, as additions to the Morris Circuit, to be operated in opposition to the United Booking Offices.

"One circuit can't control vaudeville," replied Mr. Blaney in answer to a question whether his association with Stair & Havlin conflicted with his vaudeville ventures. "My business with Stair & Havlin has nothing to do with this. It is altogether another thing. I don't know much about vaudeville. It looks good to me, though. I think Morris is a hustler and I'm satisfied so far."

Mr. Blaney was not asked what stand his remarks regarding building theatres indicated in his relations to the Klaw & Erlanger combination, formed, it has been announced, to curtail the number of new theatres in the future.

Mr. Blaney is a partner in the Stair & Havlin Circuit, which books in conjunction with the "Syndicate." Stair & Havlin have been reported as agreeable to the proposed Klaw & Erlanger scheme of amalgamation.

VIRGINIA HARNED BOOKED.

Lykens & Levy have concluded the negotiations long pending for the appearance of Virginia Harned in vaudeville. Miss Harned will first play at the Orpheum, Brooklyn, on Aug. 31, continuing on over the United time for several weeks already booked at a very large figure.

Miss Harned is the author of the sketch she will appear in. It is named "The Idol of the Hour," and constructed on similar lines to the "David Garrick" as vaudeville has seen that presented by Henry Dixey,

with the sex of the principal character transposed to the feminine.

Lyken & Levy negotiated with Miss Harned while she was visiting at Acton Davies' summer home, "Bear Den," Athol, Mass. Several other agents were interested in capturing Miss Harned for vaudeville, one firm interposing an offer on behalf of the Morris Circuit. Lykens & Levy reached the goal first.

In Miss Harned's support will be Mary Gordon, formerly with John Drew, and a well known legitimate actor.

ACTS BOOKS BOTH SIDES.

Such excitement Thursday! Joe Howard and Mabel Barrison had booked with both the United and Morris. Everybody was talking about it.

It seems Mr. Howard, upon concluding to return to vaudeville, engaged himself and Miss Barrison on Tuesday last to open at Williams' Alhambra August 31, contracting for four weeks, during which time the other two Williams theatres were to be played; also Hammerstein's. The United agreement was arranged jointly through Arthur Klien and Jules Ruby.

On Thursday Myers & Levitt engineered the signature of Mr. Howard to a Morris contract calling for his appearance upon the Morris Circuit for three weeks immediately after the Hammerstein engagement.

It is rumored the United pays Howard and Barrison \$750, while Morris has agreed to \$1,000 weekly for the act.

The plans of Howard and Barrison beyond the Morris dates are not announced. Much speculation is going on whether they will continue in vaudeville, and if so, where.

MASS MEETING SUNDAY.

A mass meeting will be held by the White Rats' Political League to-morrow (Sunday) at 8 P. M.

MAUD ALLAN SOME TIME.

Whether it be soon or whether it be late, Maud Allan, the "Salome" dancer of London is almost a positive certainty for America in the future.

Percy G. Williams said this week that when Miss Allan arrived, she would be under no other management than his own while on this side, and Mr. Williams further remarked that though the "Salome" craze shall have died away at that time, it would not affect the success Miss Allan will assuredly meet with, as she is not dependent upon the raging dance.

In a letter received by Mr. Williams this week from Alfred Butt, Miss Allan's manager, the Englishman stated the rush to the Palace in London still continued with no signs of diminishing.

CLARICE VANCE CONTRACTS.

Through her husband, Mose Gumble, Clarice Vance, now in England, signed a Morris Circuit contract this week, placing herself under its management for the season.

Miss Vance's salary is reported to be at an advance of \$100 weekly over last year when playing United time. In addition to the increase, Miss Vance will be especially billed and featured by Morris, who will hold her for two weeks or more in each house, with return dates occurring at frequent intervals.

The intention of the Morris Circuit is to star and "circus" Miss Vance under the belief that the singer of "coon" melodies can uphold the end of any bill with a far better ratio of return to the management than might be secured of the many "freak" single women headliners without lasting qualities.

THE ORPHEUM AFTER DULUTH.

Around Sept. 1 Martin Beck, general manager of the Orpheum Realty Co., the reincorporation which has taken over all the Orpheum properties and leases, will travel to Duluth. Negotiations now pending for a site upon which to build an additional theatre for the Orpheum Circuit will be closed before Mr. Beck leaves that city, it is stated.

The Sullivan-Considine Circuit operates the Bijou in Duluth at the present time for vaudeville.

I. B. O. BUYS A HOUSE.

Newburg, N. Y., Aug. 20.

Fordon's Opera House in Newburg has been purchased by the Independent Booking Office of New York City, which will conduct the theatre for vaudeville. No consideration has been given out.

This town has a couple of picture shows, but no regular vaudeville place.

FORBIDS "SPRING SONG" TRAVESTY.

Following the Monday night performance on Hammerstein's Roof, where Bedini and Arthur had presented a travesty of Gertrude Hoffmann's new "Spring Song" dance at both shows, Miss Hoffmann forbade the team from again using the burlesque, claiming it might injure her.

It was accordingly taken out by Jean Pedini, who inserted in its stead a burlesque on Bernardi, the quick change artist.

Bedini and Arthur have been offered \$325 weekly for 26 weeks by William Morris to play over the Morris Circuit travesty acts on the same bill. Bedini is anxious to become the official travesty vaudeville act, and may accept the offer. Sam A. Scribner, who holds Bedini and Arthur under contract for his burlesque show, has consented to release them if a more desirable proposition presents itself.

The act was the first to burlesque "Salome" and has been noted for some time back as clever artists in this line.

MORRIS CLAIMS ORIGINAL "SALOME."

Mme. Froelich, who was the premiere dancer at the Manhattan Opera House last season, has been engaged to present the "Salome" dance over the Morris Circuit this season.

It is claimed that the Madame was the first to present the dance on this side. She will probably open at the Lincoln Square.

FOUR MORTONS SETTLED.

The Four Mortons are settled for the vaudeville season. They will play the two Kohl & Castle theatres in Chicago during September, following with the Majestic at Milwaukee after which the act takes up its time already booked over the Morris Circuit, opening in New York or Brooklyn.

INDEPENDENT BOOKING OFFICE STARTS WITH THIRTY WEEKS

**Opens for Business, and Announces Cities Where Bookings Are Made at Present. Others to Come.
Mozart Sole Manager.**

The Independent Booking Office, the growth of the combination formed by the White Rats of America and the Mozart Circuit of vaudeville theatres opened for business in the Shubert Building, 39th Street and Broadway, on Thursday, announcing thirty different towns and cities where bookings would be placed by it, as follows:

Baltimore	New Castle, Pa.
Braddock, Pa.	Newburg
Binghamton	Philadelphia
Elmira	Pittsburg
Liberty, Pa.	Reading
Erie	Shamokin, Pa.
Harrisburg	Uniontown, Pa.
Hamilton, O.	Williamsport, Pa.
Hagerstown, Md.	Wilmington
Kingston, N. Y.	Wheeling
Lancaster	Washington, Pa.
Lebanon	Waterbury, N. Y.
Milton, Pa.	Youngstown
Morrisstown, Pa.	York, Pa.
New York	Zanesville, O.

Of these houses the New York, Philadelphia, Pittsburg, Baltimore, Youngstown, Wilmington, Reading, Harrisburg, Wheeling and Binghamton, ten in all, are in opposition to theatres booked through the United Booking Offices. Three, New York, Philadelphia and Lancaster, will operate against the Morris Circuit.

Lancaster, Shamokin, Kingston, Elmira, Williamsport, Lebanon, York, East Liberty, Braddock, Hagerstown, Harrisburg, Wheeling, Washington and Milton compose the Mozart Circuit in which the "Investment Fund," formed by the White Rats, has secured an interest. Through this interest the "Fund" holds a controlling influence over the Mozart Circuit, and is enabled to exert a restrictive influence upon the operations of the I. B. O.

Edward Mozart is the general manager of the Independent Booking Office, with M. Rudy Heller, formerly of Heller & Gladding, Philadelphia agents, the assistant manager.

A printed sheet listing the cities to be booked has been issued with a request to artists to furnish information where and when any of the towns mentioned were played. The name of the theatre in each booked by the I. B. O. is not printed on the sheet nor was the information furnished at the office.

Within a week it was said enough houses would be added to the bookings to raise the number to forty, and deals pending for sometime might be closed daily.

The Independent Booking Office was incorporated this week at Albany with a capital of \$2,500 with Edward Mozart, Robert C. Moore and M. J. Ratty as directors.

Harry Mountford, secretary to the Board of Directors of the White Rats, and the instrument through whom the organization established the managerial connection with Mozart, when asked this week to define the position the White Rats as an order held to the booking office, said: "The position of the White Rats or any of them in relation to the I. B. O. is absolutely nil. Edward Mozart is the sole manager of the I. B. O. I have received at least one hundred letters so far from artists asking my

solicitation for time, but no attention was paid any of the communications. I did not even hand one letter to the Booking Office.

"The White Rats has interested itself in this booking office for the purpose of keeping the avenues of competition in vaudeville open. If an opposition does not exist the I. B. O. is here to create such a condition.

"No act is barred from the books and routings of this booking office. Anyone may play where he pleases as far as the I. B. O. is concerned. We are here to give bookings and fill out time. The time of the I. B. O. is consecutive.

"I want to make it thoroughly plain that the Independent Booking Office has been organized as a business corporation and will be conducted as such. No White Rat has authority nor will he attempt to meddle in its affairs, and no White Rat will assume anything in connection with the affairs of the agency. Mr. Mozart is a vaudeville manager, and as vaudeville manager and general manager of the agency with his own interests as well as ours to conserve, will be the absolute director."

Edward Mozart, the general manager of the I. B. O. said:

"The opening of the Independent Booking Office has given the artists and managers alike advantages which have hitherto been deprived them. They can feel that for once they are in sympathy. The advantage of one means the advantage of the other. This is true at least of those managers who have affiliated with the Independent, and that it is recognized by the artist is shown by the unanimous favor which the Independent enjoys.

"Our equitable, consecutive contracts, the form adopted by the White Rats, means that our houses are to be filled with satisfied artists, and we are adding new theatres every day. Only yesterday two more were put on the list. We will book any house in the country and we will book any act. The offices will be conducted under the 'dead level,' 'no graft' principle.

"The Circuit is to be advertised through our own press bureau, in which the artists will find a saving of money and worry over photo distribution, advance press matter and newspaper cuts. This department is to be under the supervision of Frank E. Tripp of the Mozart Theatre, Elmira, with Harry Scott on the New York end.

"Our legal department centers in my partner, Ralph Alexander, of Lancaster, Pa., and all through I believe we have a combination which must succeed and progress and even corral the advocates of less liberal methods, if not into our own fold, certainly to the principles which we now advocate and will at all times adhere to."

Walter Webb, of Walter Webb and Mary Norton, was robbed of \$46 and received contracts over the Gus Sun Circuit, both important events occurring the same day.

DIRECTOR STEINER CABLES CORRECTION.

VARIETY of Aug. 8 carried a story dated from London July 30 saying Charles Mehrrens, the present manager of "Das Programm," Berlin, would leave that post in November, becoming general manager of the Bristol and Central Hotels in the same city; also the general manager of the Wintergarten.

The article said Director Steiner of the Wintergarten would not be displaced, but added the newspaper man would be in control.

On Monday last VARIETY received the following cable direct from Mr. Steiner:

"Berlin, Aug. 17.

"Kindly correct erroneous statement about Mr. Mehrrens. This gentleman is engaged as general manager of the Hotels Bristol, Central and Westminster, and is only in a slight way connected with Wintergarten, my contract giving me absolute control over the Wintergarten not expiring until 1917.

(Signed) "Steiner."

REED ALBEE LOCATED?

During the week a report gained currency that Reed Albee, son of E. F. Albee, general manager of the United Booking Offices, had associated himself with the firm of Wesley & Pincus, vaudeville agents.

Young Mr. Albee was asked by a VARIETY representative as to the truth of this report. He replied by stating that up to that time (Wednesday) it had not been settled but would be one way or the other before the week ended.

When Mr. Albee made this statement he was seated in the inner office of the suite in the Shubert Building occupied by Wesley & Pincus.

VAUDEVILLE'S "THE DEVIL'S MATE."

Vaudeville will have something with "The Devil" in the title at least. William Morris announced this week that while abroad he had engaged "The Devil's Mate," a sketch which has played the Moss-Stoll Tour in England with much success.

The characters are taken by two men, the devil and his assistant. The principal scene is over a checker board where a game is played. The pieces run twenty minutes. Gerald Robertshaw and Company play it.

S.-C. SELL NOVELTY, DENVER.

Denver, Aug. 20.

The Sullivan-Considine people have sold their interest in the Novelty, Denver, to Peter McCourt, who operates the two big houses here—Broadway and Tabor Grand.

McCourt will install "talking" pictures which have been at the Tabor Grand for the last six weeks to capacity houses.

ANNIE YEAMANS CHOOSES SUCCESSOR.

The successor of Annie Yeamans for Irish character roles has been chosen by the venerable Mrs. Yeamans herself. Recently Mrs. Yeamans journeyed especially to the Alhambra where Francesca Redding was playing "Honora."

After the performance Mrs. Yeamans informed Miss Redding she had chosen her as her successor.

MACCULLUM HIS OWN MANAGER.

With the object of becoming manager of his own vaudeville theatre, William L. MacCullum, formerly resident manager of Cook's Opera House, Rochester, has interested capital, and has a site purchased in a city the name of which Mr. MacCullum will not yet disclose.

This house will open for vaudeville at the commencement of the '09-'10 season, says he, when by that time two more theatres in other towns will have been located and started.

In October, Mr. MacCullum leaves for Europe, remaining abroad for a couple of months. He will visit Steiner's English Garden at Vienna. MacCullum will be the American representative for this resort.

For the past three years he has operated moving picture places in Buffalo, Troy and Auburn, N. Y., each having netted a considerable profit.

LA SYLPHE FOR VAUDEVILLE.

It has been agreed upon between the United Booking Offices, Weber & Rush, and, it is reported, by Jos. M. Gaites that La Sylphe shall continue in vaudeville with her "Salome" routine.

Mr. Gaites, who engaged the dancer to open with "The Follies of 1907," disregarding the contract made by the dancer to play ten weeks for Weber & Rush from Sept. 7, was awarded her services by the Arbitration Board appointed by the Theatrical Producing Managers' Association, after the expiration of the W. & R. agreement.

Gaites is said, however, to have settled upon terms for a release, and La Sylphe will hold down a vaudeville berth throughout the season.

William L. ("Bill") Lykens bobbed up again last Monday morning, having all the looks of a person about to live eighty years yet. Bill had a severe stretch of illness this summer, but beat out the hot weather, anyway.



ELTINGE'S "BATHING GIRL."

JULIAN ELTINGE as a bathing girl with the COHAN AND HARRIS MINSTRELS.

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The die has been cast; the artist has his booking office. Let all judgment be suspended until developments tell the story.

It is useless to conjecture that this or that might happen or will occur. The Independent Booking Office is advertising forty weeks of consecutive time, and has a list of thirty cities where it now books. This is sixteen weeks more than Klaw & Erlanger offered after two months in vaudeville with all the theatrical resources of the country behind them. The comparison as to theatres is not offered or taken, the facts on their face are given. A week to a one hundred dollar act means

just as much if not more than a week to a one thousand dollar feature.

Success to the I. B. O. will attract other theatres, and there is always the possibility of manipulation with other circuits. Just at present there are three vaudeville circuits in the United States free to place bookings. They are the Morris Circuit, Sullivan-Considine Circuit and the Western States Circuit. The Independent Booking Office is walled around by agreement forbidding it to make booking arrangements which might destroy its identity.

As the secretary to the Board of Directors of the White Rats, Harry Mountford has much power, although all his official acts are subject to the scrutiny and approval of the Board, composed of twenty-five White Rats elected by ballot.

The Board of Directors, according to our understanding have been very diligent during the past three months in guiding the organization. Some of the directors have devoted a deal of their time to the organization, and the wisdom of many heads may be seen in occurring events.

For the members of the Board we will remind that with the approaching season many may leave New York to fulfill engagements. Those within call should give the same interest and attention as has been given. At one time in the history of the International Artisten Loge of Germany, when a similar form of government now existing in the Rats operated that body, the condition arose that when a quorum of the Board was wanted in Berlin the same members repeatedly responded until that certain number practically ran the I. A. L., through the enforced absence of their colleagues. It was not a healthy state of affairs for the I. A. L., which the Loge recognized and remedied. A repetition of this in the White Rats should be avoided by the Board protecting itself against it.

The first duty of the artist in booking with the I. B. O. is to realize it has been organized for the benefit of the artist. Another duty, not alone to the I. B. O., but to every manager, is to live up to the contract explicitly. There is no defense to the refusal of an artist to accept a position assigned on a bill, or to violate any other term which the contract expressly gives to the manager either in writing or by virtue of his managership. The artist must sacrifice something if the I. B. O. is to be successful. It has been made for the artist, and if he does not nurse it, the opportunity may pass away with small chance of ever being revived—for many years anyway.

The Independent Booking Office is a hard nut for the managers to crack. The managers have never had a proposition like this before them. Ordinary opposition may be bought out or brought in, but the White Rats through the I. B. O. is neither for sale nor to rent. It can survive without harming anyone; it can do an immense amount of good for the artist; it can make money for itself; it can become powerful and it is capable of all these if the artists give it the proper consideration; always provided that the I. B. O. is intelligently and capably directed in a straightforward business-like way. As to all these things, we shall see.

The Majestic, Milwaukee, opens Aug. 24.

Henri French expects to be working in a month.

John J. Murdock left for Chicago yesterday (Friday).

Winona Winter is playing this week at Shea's, Toronto.

Maggie Cline will appear at the Fifth Avenue next week.

Jos. Hart and his wife, Carrie De Mar, returned this week.

Florenz Ziegfeld, Jr., left France on Wednesday for New York.

Julian Rose and his wife, Frances Cameron, have returned.

"The Girl Question" at Wallack's will disband after leaving there.

Rosie Dougan is no longer at the switch down in the Casey Agency.

The Grand Opera House, Syracuse, and Keith's, Columbus, open Aug. 31.

McIntyre and Heath open at the Orpheum, Brooklyn, August 31.

Tom Fitzpatrick, Al Sutherland's office guardian, is away on his vacation.

Wilmer & Vincent's Colonial, Richmond, Va., opens Sept. 7 with vaudeville.

Eva Tanguay will be the feature of the Colonial's opening bill, August 31.

Gray and Graham commence their United season at Hoboken, Sept. 7.

The opening of the Joe Weber show has been postponed until October.

Florence Gale and Company open the season at the Fifth Avenue Aug. 31.

"Ten Dark Knights" will open on the Moss-Stoll Tour, England, in November.

Norah Bayes is rehearsing a travesty which she will present in "The Follies of 1908."

Joe Bernstein and "Kid" Griffo in "The Double Cross" open at the Fifth Avenue Sept. 7.

Mamie Harnish, the singer and story teller, is seriously ill at her home in Providence.

Willard Simms in "Flinders' Furnished Flat" was booked for Europe through B. Obermayer.

Althea Morrison, formerly of the Althea Twins, is going it alone in vaudeville with singing and dancing.

Trixie Friganza took the "end," replacing George Thatcher in that position for last Thursday night only in the New York Theatre. It was during the first part of the Cohan and Harris Minstrels. Miss Friganza was properly corked up, and wore a white dress with a large crinoline skirt. Trixie told one brand new joke.

The United will play Ed Gallagher's "Battle of Bay Rum," with Carlin and Otto featured.

Tambo and Tambo will come over to play the Western States time, commencing in December.

Maurice Boom is producing a "girl act" in which Bert Weston will be surrounded by eight "broilers."

Halliday and Curley in Ed Gallagher's "Battle of Too Soon," have been booked for the Morris time.

The roof is on the Gaiety, Boston. It is an entirely new house, built for the Eastern Burlesque shows.

Curtis and Vanity are in New York on a visit. The act may play around here before returning to England.

The Lincoln Square is billing the Morris shows as "Superb Vaudeville." On the one-sheets, Superb is quoted.

Maurice Cooke is now entertaining as a single act on the Orpheum. He was formerly of Cooke and Mi\$ Rothert.

The Melani Trio will be increased to eight people this season, in a new act, and renamed "The Melani Troupe."

De Haven and Sydney will play in Europe next June, an engagement over there having been entered for the boys.

J. B. Morris' Family Theatre at Gloversville, N. Y., opens Aug. 24. Mr. Morris' house at North Adams reopens Aug. 31.

Gerald Griffin, who played the darkey in "Marse Covington," engaged this week with Wilton Lackaye for the coming season.

No manager has as yet been selected by Percy G. Williams for his new Greenpoint vaudeville theatre to open during October.

Gertrude Des Roche is with the new B. C. Whitney production which opened at the Whitney Theatre, Chicago, August 15.

Spissell Bros. and Mack reopened so successfully at the Palace, London, the act has been retained for the month of September.

Rose Stahl sailed from England on Thursday. Miss Stahl reopens in "The Chorus Girl" at the Grand Opera House Sept. 7.

Camille Ober, a French soubrette, said to possess an extraordinarily fine singing voice, was booked by A. E. Johnson, of the Casey Agency, for the Orpheum Circuit where the Frenchwoman will open in October.

"Fun in a Boarding House," the B. A. Rolfe-Pat Rooney act which opened at Trenton last Monday, has been engaged for two weeks at the Chabmbra commencing August 31 with like time at each of the other Williams houses to follow.

WESTERN WHEEL FIGHTING SULLIVAN-KRAUS IN COURT

Brings Suit for Injunction in United States Court to Prevent the Playing of Anything But Western Burlesque Shows in Gotham and Dewey

The intentions of the Empire Circuit Company (Western Burlesque Wheel) in regard to Sullivan & Kraus' recent desertion with their two New York theatres, the Dewey and Gotham, were disclosed when it leaked out Tuesday of this week that an action had been instituted in the United States Circuit Court for the Southern District of New York by which the Western Burlesque concern hopes to gain possession of the two stands.

The proceedings are in the form of an equity suit, and aim at the granting of a restraining writ under which Sullivan & Kraus will, if the application is granted, be prohibited from playing any form of entertainment other than Empire Circuit shows.

The papers were served upon Sullivan & Kraus, the Union Theatre Company (the corporation which controls the two houses) and William Fox Tuesday morning. The bringing of the suit has been in contemplation for some weeks, in fact, ever since the Empire Company received official notification that the two theatres had been withdrawn from the Western Wheel.

Counsel for both sides appeared before Judge Lacombe in the Federal Building Tuesday. Rankin Jones represented the Westerners, while House, Grossman & Vorhaus appeared for Sullivan & Kraus. By agreement between counsel the argument was postponed until next Wednesday. Meanwhile both sides will be given an opportunity to inspect the affidavits submitted and put their case in order. It is expected an early decision will be rendered.

William Grossman declined to comment upon the case this week, and all that Mr. Jones would say was: "We are confident the courts will rule in our favor."

During the pendency of the action most of the Western Wheel officials will remain in New York. James J. Butler, James E. Fennessy and Mr. Jones arrived Monday night and are registered at the Imperial.

Another move in the campaign of the Western Wheel people is the shifting of the time allotted to the "Rialto Rounders," a Sullivan-Kraus show which played last year in the Empire Circuit. It was originally routed for next Monday, the official opening day, in the Theatre Royal, Montreal. A revised route sheet, however, was distributed among the Empire managers on Monday in which it was shown scheduled for the Dewey.

The original drawings placed Mortimer M. Thiese's "Strolling Players" in the Dewey for the same week (August 24). The time for both shows were transferred. This places the "Strolling Players" in Montreal next week while the "Rialto Rounders" is practically shelved. Following the Dewey week the shows go into the Flatbush Avenue house in Brooklyn, which is not yet completed, then to Scranton and Wilkes-Barre, accounted a poor engage-

ment, thence to the Bijou, Paterson, now playing week stands for the first time and thence to the Gotham.

In this way the "Rialto Rounders" have not a week before them in which there is any brilliant prospect of profit until October 7 when, according to the route sheet, they would go into the Bowery Theatre, New York. By that time the present litigation will long since have been settled.

"The 20th Century Maids," another Sullivan-Kraus property, is routed to follow the "Rialto Rounders," and this arrangement practically makes its elimination from the wheel unimportant until Oct. 14, when the tour brings it into the more profitable houses.

CLIFF GORDON ABOVE NORDICA.

Asbury Park, N. J., Aug. 20.

A combination of circumstances brought it about that early this week the billboards in this vicinity bore huge lettered signs from which it appeared that Cliff Gordon was the headliner on a vaudeville bill in which was to appear Nordica, the grand opera diva.

Gordon appeared at the Casino, Asbury Park, Tuesday night in connection with "The Behman Show," of which he is part owner. On the same evening Mme. Nordica sang in a big concert in the Ocean Grove Auditorium. Eight-sheet announcements were printed for both events and turned over to the billposters. They hung them all over the neighborhood in such a manner that they appeared to be one sixteen sheet from which Cliff Gordon's name stood out like the Statue of Liberty.

BURLESQUE OPENS BIG.

Reports from a score of towns in which burlesque shows of both Wheels opened last Saturday night, bring news of large attendance. At the Corinthian, Rochester (Eastern), with Pete Clark's show as the attraction, hundreds were turned away and the manager was compelled to ask for police aid in keeping order in the packed lobby.

Miner's "Dreamland Burlesquers" opened Saturday in Newark, N. J., to a capacity audience, and the same tale comes from many other cities.

M. M. Thiese's "Rollickers" played a few preliminary performances in Montreal last week. The first show (matinee) netted the organization \$330, an exceptionally large taking for a single performance. "The Rollickers" go to Montreal to open their regular season next Monday.

Pat White's "Gaiety Girls" played that town last week and, according to the reports which reached New York, rolled up \$3,700. Miner's "Bohemians" got \$1,000 in two performances in St. Louis, according to the report sent to Tom Miner by Al Lubin, manager of the show. "Fads and Follies," a Weber & Rush property, played to \$500 more up to Tuesday night at the Gaiety, Baltimore, than the show which opened the season at the same house last season.

All these reports have encouraged the burlesque managers in the hope that the current season will return a substantial profit in spite of the pessimistic feeling which prevailed a few weeks ago.

FROM BURLESQUE TO VAUDEVILLE.

Chicago, Aug. 20.

The People's, Evansville, Ind., has been secured for vaudeville by Orpheum Circuit interests, according to advices.

This will give the town high grade entertainment, and will also have a tendency to improve the vaudeville situation there.

The People's was a three-night stand for Western Wheel Burlesque last season.

DONEGAN PROTECTING KANSAS CITY.

Kansas City, Aug. 20.

Credit should be given Jos. Donegan, manager of the Century for his fight against Sunday closing.

Judge Wallace with the support of the Kansas City "Star" made it very unpleasant for the theatre managers here last season and for awhile it looked like they would win out in their efforts to stop all Sunday amusements.

The situation, however, is somewhat changed now. Donegan has made good politically, elected his Alderman in the Second Ward and is in a position to control a big bunch of Democratic votes.

Judge Wallace was defeated for the nomination for Governor in the August primaries and rumor has it now he will be a candidate for U. S. Senator.

With Donegan's popularity in mind and Judge Wallace's recent defeat it is hardly probable the Judge will molest the theatres when they open their doors this season with the usual Sunday matinee.

STOCK BURLESQUE A PERMANENCY.

The Orpheum Circuit Company last week ordered that the engagement of the stock burlesque company in the Grand Opera House, Los Angeles, be continued for another ten weeks. The run of that class of entertainment was inaugurated late in June, after the managers of the house had determined that melodramas had worn themselves out in the California town.

Further instructions to the producers of the stock burlesque were to the effect that following the ten additional weeks, the organization was to go into the Princess, San Francisco, for a like period.

Since the inception of the stock company three separate pieces have been put on.

HOBOKEN OPENING POSTPONED.

The new Gayety in Hoboken will not open as planned on Aug. 31, but will be delayed two weeks longer in completing the work on the house, which will have its premier on Sept. 14, as an Eastern Burlesque Wheel spoke with "The Behman Show" for the opening attraction.

TRYING OUT PORTCHESTER.

Many of the burlesque shows are giving preliminary performances in the Opera House at Portchester, N. Y. The stand is figured in as a good place to try out, but it is possible that if the shows prove a good attraction for the Westchester County town, a stock burlesque organization may take permanent possession.

Portchester has been accounted a fair one-night-stand for popular priced combinations, and this year is the first time burlesque has been seen there. One of the shows is said to have done more than \$300 on one performance.

Thomas W. Dinkins' "Yankee Doodle Girls" played there Thursday night and last night Bob Manchester's "Crackerjacks" held the boards.

LOTTIE GILSON RECOVERED.

Chicago, Aug. 20.

Lottie Gilson is about among her friends again, after being confined in a Chicago hospital for over two months. She was received at the hospital suffering from appendicitis and an operation was performed.



NEW EMPIRE THEATRE, WILLIAMSBURG, BROOKLYN.

EMPIRE OPENS MONDAY.

Next Monday will witness the opening of the new Empire Theatre (Western) in Williamsburg. "The Star Show Girls" will be the first to play the house. It has been in readiness for opening for ten days.

FOREPAUGH'S FOR VAUDEVILLE.

Forepaugh's Theatre, Philadelphia, with a total seating capacity of about 2,700 was added to the Morris Circuit this week.

ASKING GOVERNMENT INTERFERENCE.

For the past week there have been newspaper stories of the Morris Circuit, through William Morris and others, having applied to the United States Attorney General for an investigation into the alleged theatrical "trust." The application leads out of the published reports of the theatrical managers having convened for the purpose of a huge combination.

Any number of initiated persons were at a loss to imagine what there was in the reported combination to "investigate" since no solid substance had been formed into which a probe could be inserted.

The reports in New York and from out of town seemed to indicate the application was aimed rather at the United Booking Offices than at whatever scheme is contemplated under the Klaw & Erlanger recent announcement. Little importance has been attached to the "investigation." Further than the excellent scope offered for publicity for the Morris Circuit, the "investigation" application is not taken seriously. Acting Attorney-General Charles W. Russell in Washington suggested that someone call upon the special assistant V. M. Roadstrom in New York and give full particulars. William Morris, through his publicity promoter, promised to do so, and there the matter has ended as far as known.

Philadelphia, Aug. 20.

For a man who has been declared to be out of theatricals and vaudeville particularly, Felix Isman is the busy person in connection with the reported investigation of the theatrical "trust." Mr. Isman has been turning out statements by the yard to the press, and some have been printed. Mr. Isman says there is a "blacklist" in existence against vaudeville artists who play for William Morris, and that he has sufficient evidence for the Department of Justice at Washington to proceed.

From Mr. Isman's statements it might be concluded he is still deeply interested either in the Morris Circuit or William Morris.

Washington, Aug. 20.

The principal outcome of the recent attempt by W. F. Thomas to induce the Department of Justice to investigate what's going on in the show business has been to suspend operations for the building of the Auditorium, this city, the theatrical venture Mr. Thomas has promoted and which was intended to play vaudeville booked by William Morris, New York.

A local paper has said there were 1,200 Washington stockholders in the concern, the stock having been advertised for popular subscription.

Ground for the building was to have been broken this week, but is reported postponed indefinitely since the reports of the managers' combination.

Mr. Thomas states "we are convinced this new organization is going to try and force us out of business," giving that as the reason why he appealed to the Government. Every theatrical man here is quite certain someone will try to force out Mr. Thomas. It has been customary in theatrical opposition for a number of years, and is looked upon as the future policy whether there are "trusts", "associations" or just plain doings.

BECK REFUSES "THE DEVIL."

The theatrical agitation this week over the dual presentation of "The Devil" in the legitimate houses by Harrison Grey Fiske and Henry W. Savage, brought to light the refusal by Martin Beck of an application to play a condensed version of the drama over the Orpheum Circuit.

Mr. Beck was abroad and present when Mr. Savage secured the American rights to the play. The declination for vaudeville followed through the Orpheum's General Manager believing he had no moral or professional right to the usage of the piece in any form.

The announcement was boldly made by Fiske on Monday he would present the play on Tuesday evening at the Belasco, no copyright treaty existing between this country and Hungary where Franz Molnar, the author, resides. Complete secrecy was enforced to forestall the Savage piece, that having been previously announced. Mr. Savage presented "The Devil" at the Garden Theatre the same evening.

In the Savage company, Edwin Stevens, who was released by Mr. Beck from vaudeville engagements for the purpose played the leading role. Geo. Arliss had the similar part at the Belasco.

PANTAGES STILL OUT.

San Francisco, Aug. 20.

Alexander Pantages can not yet be said to be a firm part of the Western States Managers' Association. The agreement awaiting the final action of E. Ed. Ackerman before the signatures will be placed binding Ackerman and Pantages closely together still remains unsigned.

It is said that Ackerman's failure to either produce a certain amount of money or secure a number of theatres in California as agreed upon between him and Pantages has held up the closing.

In the meantime it is authentically reported that Pantages has gone so far as to seek other booking connections. Up to date, however, nothing has been closed in this direction, and it is not certain that there will be.

GETTING ON THE BANDWAGON.

A large number of moving picture managers throughout the East are said to have made application to the United Booking Offices for booking franchises in their respective towns.

So rapidly has the moving picture industry grown that where two years ago a manager could easily have a town to himself, he now finds himself with three or more opposition picture shows in his immediate territory. In nearly every case he meets the newcomers with additional attractions to his entertainment. This mostly takes the form of vaudeville numbers.

Shrewd picture men declare that in a short time the demand for vaudeville attractions among moving picture theatres will reach such a volume that each manager will be forced to establish a special source of supply.

The merger talk of the last few weeks has caused many of these picture men to look to their future, and that is the immediate reason why so many of them have asked for exclusive franchises from the United.

One of the applicants is Archie Shepard, who asked for the booking privilege for Haverhill, Mass., where he operates the Bijou. Last year that house played only pictures, and had the town all to itself. Now there are two other picture shows, and Shepard will play four vaudeville acts in conjunction with the films. B. F. Keith runs a picture show in Haverhill, so Shepard's prospects for a United franchise may be easily figured out.

Just now he is booking the vaudeville attractions through the Julius Cahn office, taking the acts the week after they play the Cahn house in Salem. If his application is acted upon favorably by the United he will give up this arrangement.

RATS' WESTERN LEGAL COMMITTEE.

Chicago, Aug. 20.

At the recent meeting of the White Rats a permanent legal committee was appointed for this section, consisting of Bobby Gaylor, Harry Spingold and several others. Mr. Gaylor is chairman of the committee.

WATERTOWN'S FIRST RAT BILL.

Watertown, N. Y., Aug. 20.

Walter C. Mack ("Sevengala") manager of the Orpheum in this town, announces his opening bill for the season commencing August 31. The Orpheum will book through the Independent Booking Office of New York, the agency the White Rats is interested in.

The initial program is composed of Duffy, Sawtelle and Duffy, Mlle. Clarence, The Trillers, Villiers and Wagner, Adolph Adams and Co., Bordley, Angelo and Purcell, "The Hypnotograph" (pictures) and an orchestra under the leadership of Gene Storch.

Mr. Mack is perfectly pleased with the outlook as he expressed himself, and says, "if you give the people a run for their money, they will give you their patronage."

SMALLER HOUSES KEEP ON.

Chicago, Aug. 20.

Chas. H. Doutrick, of the Chicago Booking Agency, is authority for the statement that by Sept. 1 most of the smaller houses in Illinois and Indiana will open for vaudeville again despite the pessimistic views of others.

Mr. Doutrick books for many of these theatres and says the reports that half of the number will not reopen are exaggerated.

There will be additional vaudeville theatres in the provincial towns when the season opens as well.

CHARLIE CASE COMING BACK.

Alf T. Wilson has been authorized by Charlie Case, "The Man Who Talks About His Father," to secure vaudeville engagements for him.

Mr. Case has been in retirement at Lockport, N. Y., for a long while. He is a monologist in black face, and will be in readiness to re-enter vaudeville by Sept. 7.

The weekly salary figure has been fixed by Mr. Case for his reappearance in "one," and upon the managers agreeing, Mr. Wilson will close.

ATTACHES ADGIE'S LIONS.

Atlantic City, Aug. 20.

Adgie had quite a time here with her lions this week when the sergeant-at-arms of the district court attached the animals for a judgment secured by a railroad company. The lions were not removed, but a keeper placed in charge of them for several days.

Adgie claims the railroad company had broken some of her mirrors, damaging her more than the claim. She satisfied the attachment and continued her act.

AMERICANS UNDER COVER.

Our neighbors, the Canadians, do not think very well of things American, and that's why the Six American Dancers and "Our Boys in Blue," both of which acts are playing the Bennett house in Ottawa this week, are in disguise. While the dancers retain their name, the girls are wearing English flags made into waists to remove the curse of Canadian disapproval, and "Our Boys in Blue" are introduced as "McGulley's Regulars."



ARTHUR D. JACOBS.

Proprietor and manager of the Bronx Theatre (to be devoted to high class vaudeville), now nearing completion at the southeast corner of Wendover and Park Avenues. This is the first vaudeville theatre erected in the Bronx Borough and its success is assured. Manager Jacobs claims when completed his house will be the handsomest, safest and best ventilated family theatre in Greater New York. Every comfort and facility has been provided. Mr. Jacobs is also negotiating for the control of twenty or more vaudeville theatres situated in the East and expects shortly to be in a position to offer contracts to good vaudeville acts with very short jumps and small transportation. First class acts may apply by letter, enclosing photos, giving minimum salary and open time in September and October.

LONDON PALACE NOT IN THE ASSOCIATION

Manager Alfred Butt Says Independent Booking System More Satisfactory. Pavilion, Glasgow, also Holding Out

London, Aug. 12.

The association of English variety managers promoted over here by Oswald Stoll for the amalgamation of all interests possible will not include Alfred Butt nor the Palace Theatre in London, which Mr. Butt manages.

This will be a distinct loss to the association that aims to control the managerial end of the business here, and regulate conditions (particularly salaries). While no one thought it possible of accomplishment some time ago, Mr. Stoll seems in a fair way to complete his plans, in part, at least.

Still another block to the proposed amalgamation, however, is Thos. Barassford through Sam Lloyd and his Pavilion, Glasgow. Until Lloyd accedes to the

method we have employed of seeking and securing the best. We would not like other managers controlling to any extent our booking department, and for this reason, principally, we will not enter into any booking agreement with the English managers."

While Mr. Butt modestly ascribes the recent unexampled career of the Palace over here as "successful, up to date," the success of that theatre in its most substantial form dates but from Mr. Butt's handling of the directors' rains.

To-day it is actually the single house in London where you may find capacity business at all times. To an American it is phenomenal. On the warmest nights one makes the rounds of the principal halls to find the patronage rather light, excepting perhaps an instance or two, but at the Palace it is simply jammed.

At present Maud Allan is packing the Palace, but the continued prosperity is not altogether due to this young woman in the "Salome" dance.

The evidence of this is the Palace's balance sheet for the year, lately given out. The gross earnings for the twelve months were over \$500,000, and a dividend of fifty per cent. could have been passed upon the capital stock. Instead twenty per cent. was paid stockholders. About \$175,000 has been added to the reserve. The Palace's financial statement has caused any amount of comment. The English call it "truly wonderful." From reports about other halls, it must be.

With these conditions all considered, the stand taken by Mr. Butt as regards the association and bookings stamps him immediately most important in the music hall world inside and outside his theatre. In truth it must be admitted that Alfred Butt is the one big surprise of vaudeville. He has fooled them all for ability, astuteness and showmanship. You've got to give it to him.

TAKES CHINAMAN'S NATURALIZATION PAPERS.

London, Aug. 12.

Alex Fisher has left London, and perhaps it's a good thing for him, for he might have been mobbed through remaining.

After bringing Lee Tung Foo, "The Chinese baritone," over here on a week's engagement, then stranding him, Fischer ran away with the Chinaman's naturalization papers, claiming Lee had not paid him his commission.

Oswald Stoll, upon hearing of Lee's plight, gave him a few weeks' time to recover himself financially, but the Chinaman can not return to America without his papers, and he doesn't know what the outcome will be.

It was a despicable trick of Fischer's, who is said to be in Paris, where his brother, Clifford, is again employed by Marinelli.

LONDON NOTES

VARIETY'S LONDON OFFICE.

416 STRAND, W. C.

(Mail for Americans and Europeans in Europe: If addressed care VARIETY, as above, will be promptly forwarded.)

London, Aug. 12.

Millie Lindon moved from the Palace to the Tivoli last week.

Billy Gould expects to place the big dance in Paris ("The Danse la Apache") over in America.

Fred Duprez sails to-day for America. He played one week at the Bedford and was very successful.

Reba and Inez (formerly Reba and Inez Kaufman) left for Vienna Aug. 10 to open at Ronacher's on Aug. 15.

Two American acts open at the Hansa Theatre, Hamburg, August 17. Emerson and Baldwin and Dorothy Kenton are the turns.

The White Rats here are still talking about the very good speech made by Hugo Morris at one of their scampers held in London.

At the Coliseum last week John Warren, illusionist, presented his "Magic Carpet." There is a little playlet built around one big illusion at the finish. It is a snappy act.

Radford and Winchester go to Birmingham in December for pantomime. They also have an Australian and an African trip on their books within the next four years.

Fannie Fields opened Monday with "The Girls of Gottenberg," the George Edwardes musical comedy. It is reported she made a hit in the star part. Miss Fields has been playing the halls in England for seven years.

Stuart Barnes completed his engagement at the Empire last week. Mr. Barnes will return to America on the United time next season with an entirely new monologue. He has a couple up his sleeve which ought to be whirlwinds.

Campbell and Barber, formerly of Campbell and Johnson and the Barber-Ritchie Trio respectively, opened August 3 at the Hippodrome. They have 59 weeks over the Moss-Stoll Tour along with six months after that on the continent.

At the White Rat scamper Aug. 7 Eddie Clark acted as chairman. R. A. Roberts attended and told some very interesting incidents of the stage. The idea of Scampers each Friday evening has met with general approval. A good attendance is always assured.

The unfortunate incident at the Coliseum last Monday at the night show when Julius Tannen was stopped by a sixpence gallery has caused considerable comment in which the English press has taken part. The press is almost unanimous in saying the better part of the house was with Mr. Tannen.

Another Moss-Stoll man from the "theatrical department" who is going over to America is McDermott. "Mac," as he is familiarly called, will carry a letter of introduction to Klaw & Erlanger, and will observe the American methods in the legitimate for his information during the visit, making it for that purpose solely.

Lewellyn Johns is booking the Moss-Stoll Coliseum and Hippodrome exclusively. All acts outside England must now be first submitted to Mr. Johns before acceptance on the M.-S. time. Johns will return to New York about the end of October, reinstalling himself there as the American representative of the Moss-Stoll Tour.

The Tivoli bill last week received the first big shake-up in months. Wilkie Bard made his reappearance after three months' lay-off, due to overwork. Mr. Bard is one of England's foremost music hall comedians and deserves to be called that. He has a very pleasing voice, singing but two songs and leaving the crowd clamoring for more. His "limerick" number is especially catchy.

Last Saturday Walter C. Kelly terminated his Palace visit. His success was as emphatic, if not more so, than upon his previous visit to the same house. When it comes to the word "success" for an American act in London, you can just put down the "O. K." on Walter C. Kelly without hesitating. To artists the best proof will be when it is said there is never any "kick" over here about the salary end for Kelly.

On Wednesday evening (Aug. 6) Mr. Kelly gave a delightful dinner to Marie Fitzgerald. The affair took place "On the Balcony" at Romano's. Among those present were the Messrs. James Britt of 'Frisco, Lambert and Flynn of the New York "American" London office, Ted Marks of New York, Richard Golden of New York, Patrick Francis Murphy, the noted after dinner speaker, Billy Gould of Paris, Miss Fitzgerald of New York and the host.

The bunch have a good one on Billy Gould. A few weeks ago, after his return from Paris, Bill was asked if he intended to stick around London. Swelling up he said he was going on a motor trip through Scotland with moneyed friends. Well, it seems that Bill's "moneyed friends" happened to be a little short on the trip and Bill, of course (good fellow that he is) stood all expenses until his friends had it into him for four hundred dollars. The police then came down on the crowd, for it seems that Billy's friends got the auto in the same way they got Bill. One is now summering in the Brixton jail, while Bill is getting his four hundred's worth telling the story.



ALFRED BUTT.

proposition, it is said Barassford, who books in conjunction with his own circuit, will hold off.

The Pavilion is somewhat unique. Lloyd with his single house is thoroughly independent. He pays the largest salaries, does a terrific business, and smiles complacently. What his final attitude will be on the association subject is an open question.

Speaking to a VARIETY representative the other day, Mr. Butt declared himself in these terms:

"As the Palace has been successful up to date in booking independently, it could not afford to enter into any agreement with English managers carrying a restrictive condition upon the legitimate competition for acts or novelties in the open market.

"The Palace, as is well known, has paid large salaries; built up an immense, and I may safely say, almost an exclusive clientele which we attribute to the liberal policy, together with the ultra-quality of the bills presented.

"It would be dangerous for our future business prosperity to permit of restrictions interfering with the free-handed

ACTORS' UNION BARS "SALOME."

The Actors' National Protective Union has set its face resolutely against "Salome" dancers in any and all forms. Clubs and private entertainments by the score have made application to John Barry, the general manager of the New York local, for exponents of the newly descended vogue, but each time he has looked away and said to the applicants a determined "nay."

Not only that, but Mr. Barry has been compelled by the dictum of the organization to roughly crush the aspirations of numberless members with his refusal to give employment. Mr. Barry is authority for the statement that no less than forty entertainment committees have approached him for "Salome" dancers, and the number of women who have expressed their desire to emulate Gertrude Hoffmann, La Slyph, et al., has already reached the astounding total of thirty—and the season just commenced.

One applicant who last season did a Spanish dance offered her services to the Union booking offices, while the Harry Hastings burlesque show was rehearsing in an adjoining room in the building at 8 Union Square. Barry refused to consider her, but sent her in to see Hastings, who immediately placed her under contract.

Another applicant declared that she wanted employment as lady's maid in some company. She had been doing house work, she admitted, but declared that in addition to her duties as dresser for some theatrical star, she could do a "Salome" dance.

"This 'Salome' thing," said Harry De Veaux, president of the Union, "has gone to a point where it does not deserve the serious consideration of any body of artists. I am more than willing to concede the talent of some of the dancers who are now interpreting 'Salome,' but the really artistic performance stands in relation to the worthless trash that is being foisted upon the public in the ratio of about 100 to 1."

McMAHON SIGNS WITH MORRIS.

Tim McMahon's "Pullman Porters," with McMahon and Chappelle in the act, also McMahon's "Minstrel Maids," with Charles and Alice Shrodes, signed for the Morris Circuit on Tuesday.

Both are "girl acts," recognized as among the staple numbers in vaudeville. Reports the past two weeks were to the effect the United Offices had engaged the McMahon acts.

The first plan of McMahon was to have himself and wife (Edythe Chappelle) play alone as an act in "one," but William Morris preferred them in the "Pullman Porters" where they were last season, for the additional strength given that number through their presence.

A SEVEN-FOOT-FOUR "RISLER."

Considerable novelty and amusement is expected from a giant in the Ohen Ahid Troupe of Arabs, now performing at the Hippodrome in London, where it opened Aug. 3, when it reaches New York.

In the troupe is an Arab, seven foot four inches tall. He does the "Risley" work in the act, reversing himself upon the ground, and throwing the living objects about with his feet. A. E. Johnson, of the Casey Agency, has engaged the Arabs for this country. They will appear over here during November.

SUN OUT OF EASTON.

Easton, Pa., Aug. 20.

Gus Sun will not operate the new vaudeville theatre here as previously stated. It was announced to open Labor Day as one of the Gus Sun Circuit, but that plan has been changed. William Morris will book the house. It has a capacity of 1,000.

Wilmer & Vincent have a theatre in Easton. The rumor is the firm protested against Sun booking Easton, regardless of the quality of the shows, since his circuit is in affiliation with the Western Vaudeville Association, the Western end of the United Booking Office to which Wilmer & Vincent belong.

A strong protest is reported having been entered by W. & V. against Sun's entry. Evidently it was listened to.

The new house will be called the Bijou. C. J. Pilger will be the resident manager, Bertha Wolfe, treasurer; Richard Menham, stage manager, and William Mallette, musical director.

MORRIS' STAFFS NOT COMPLETED.

At the Morris office this week it was said the staffs for the theatres to play vaudeville this season as a part of the Morris Circuit had not been completed.

In the houses where William Morris, Inc., has not the exclusive control the house staff will be selected by the management direct. The Blaney houses will appoint their own. At the Lincoln Square, Morris Schlesinger will manage; in Yonkers, the Blaney there will have Mr. Schlesinger's brother at its head.

In Boston William T. Grover will direct the Orpheum for William Morris, Inc., the first few weeks anyway. E. F. Rogers will take charge of the American, New York, at the start.

No selection of stage manager in any Morris theatre has yet been announced.

CONDENSED "PAGLIACCI."

The Savoy, Fall River, will have upon its opening program the early part of September, a condensed version of "Pagliacci," which will be "tried out" there for the remainder of the Morris Circuit if the grand opera bit reaches the standard.

William Parry has staged the act, and five people will sing it.



ARTHUR.

OF BEDINI AND ARTHUR as "SALAMI" in their travesty on "SALOME."

TONY PASTOR MUCH IMPROVED.

Visitors at the summer home of Tony Pastor in Elmhurst, L. I., Wednesday evening received the cheering news the Vaudeville Dean was on the high road to complete recovery. He was in a critical condition early last week, but responded promptly to the treatment of his family physician.

Now it is said he will be able to leave his room in about ten days.

During the worst of his illness last week, Mr. Pastor never forgot the East 14th Street house, and frequently questioned the attendants in the sickroom as to the progress of the alterations. He was dissatisfied with the meagre information they gave him and on Thursday ordered that a photographer be sent to the place to take photographs. The camera man took a dozen or more views of the building and its dismantled interior, and thus Mr. Pastor was able to follow the work of reconstruction.

At his orders the photographer visited the house again early this week.

"SPLIT-PEA CIRCUIT."

A new arrival in the field of vaudeville vernacular is the "Split-pea Circuit," a name applied to three houses booked by Joe Wood. They include the Dewey, Gotham and a third picture house in Rivington Street.

Low-priced vaudeville turns playing this and other similar time in New York have lately been heard in violent protest against the method of conducting the booking end. They declare that they are sent to the various picture houses with no other agreement than a perfunctory letter to the manager, who is prone to accept them or not at his own pleasure. Another complaint that is occasionally heard is that the payment of salary, while never refused, is sometimes delayed to such an extent it is a serious inconvenience.

ROCK AND FULTON.

William Rock and Maude Fulton, pictures of whom grace the title page this week, are again playing in vaudeville, reappearing this week at Hammerstein's.

They have but seven more weeks to linger in the varieties, where a terrific hit has been scored by them, then their starring tour under the direction of Charles B. Dillingham opens.

Mr. Rock and Miss Fulton are acknowledged creators and originators. They have given something new, pleasing and appreciated by the theatre-going public. "The song and dance" cannot be recognized in Rock and Fulton's offering on the stage. They have relegated that to the background, and though the song and dance are there, it becomes but an incident. They have raised singing and dancing to a high plane. Personally Mr. Rock and Miss Fulton are very grateful to all associated with vaudeville for the many courtesies shown. It was only after unusual persuasion they consented to the legitimate engagement.

AUSTRALIAN COMEDY ACT.

An Australian comedy act called "The Stagpool Four" is making its first American appearance at Woolworth's Roof, Lancaster, Pa., this week. Its a pantomimic number, and will play the Morris Circuit this season, possibly under a changed title.

JULES RUBY "CLACQUE" PROMOTER.

Since moving pictures left the Bijou, and Jules Ruby no longer in his official capacity of amusement director for the Broadway "picture house" can order the street urchins away from the door, the vaudeville agent has been looking over the ground he left for the summer.

Mr. Ruby says the great need in vaudeville is applause makers. "No act," said Ruby the other evening "need fall down if properly handled. Just think what I could do for \$50. For that amount I can guarantee any act a success. For \$75 I can give a knockout, while for \$100 I will be able to furnish a riot for the poorest number which ever trod a stage."

"Take a big act," continued Ruby, "which draws down a huge salary and is willing to part with some of it to hear a noise while they are on. Stop a moment to grasp this. For \$200 I can bring about a hullabaloo in a theatre which will cause the people to leave the city to escape it."

"These are the possibilities of the 'clacque,' a departure in modern theatricals never fully utilized in America. Of course I understand a few music publishers have made piking efforts at this game, but they don't understand. I have given it study. There's money in it for me while the actor receives the noise which will raise his salary, and the manager will look pleased to learn his good judgment at making up a bill."

"This is no stall," added Ruby as he borrowed a match to light a cigar he had also borrowed. "I am a student of clacques, and believe I am now an authority on the subject. It's the coming business for me. Why I remember when I recommended acts for \$80 to managers who ran across the street to get my opinion. Now the same managers are paying the same acts almost ten times that amount, and they think they know more about the business than I do."

"When they paid \$80 a week for acts, they rode in street cars. Now they pay \$800 and ride about in automobiles. Still they say the high salaries are driving the managers out of business. Do you get the idea, boy?"

"And another point of view. If in my clacque plant I am obliged through rush of business to engage say 2,500 young men to fill up the galleries of the local vaudeville theatres, in time I will control 2,500 votes at election. Then I am in politics. When it comes to politics, I'm there, kiddo. Me and Jack Levy know more about this political thing than Bill Taft's brother, but first I am going after the 'clacque' end."

"Come over to the Hackensack Meadows some evening and catch my training quarters for the clacquers. I am going to get an office as soon as I get the first fifty, then I'll advertise," and Mr. Ruby borrowed another match as he stopped to tell Mr. Levy what happened on the Proctor Circuit in '91.

\$10,000 THEATRE FIRE.

Houston, Tex., Aug. 20.

Damage to the extent of \$10,000 was caused by a fire in the Majestic Theatre here last Monday. The blaze started during the late afternoon and burned fiercely for nearly an hour. The Majestic belongs to the Majestic Theatre Vaudeville Circuit.

Claudius and Scarlet have been booked for the Western time, opening at the Olympic, Chicago, in their new act on Aug. 24.

Hall and Mountain, two young men from the West who sing and dance, have engaged for Jos. M. Gaites' "His Honor, the Mayor."

John B. Hymer has written "Tony and the Stork" in which Maurice Freeman, the former "Clansman" star will open his vaudeville season.

Charles E. Bray, who has been on an extended western trip for the Orpheum Circuit, will return to New York tomorrow (Sunday).

Wood and Lawson have been obliged to cancel the entire season's bookings, already made on the United, through the illness of Mr. Wood.

Minnie Palmer, after an absence of about eight years, will return to America, playing a sketch over the Morris time, commencing Oct. 12.

"At the Moving Picture Show," the piece written by John B. Hymer for Flavia Acaro, will show Miss Acaro in six different characters.

Moving pictures have closed their summer run at the Bijou. On Tuesday an air cleaning apparatus was hard at work on the interior of the house.

Estelle Wentworth will delay her vaudeville appearance for another month, finishing out the run of "The Yankee Prince" at the Knickerbocker.

Geo. B. Reno and Company, who have been abroad for some time, are due to open at Keith's, Boston, Sept. 7, through the agency of Pat Casey.

Next Monday at Bennett's, Montreal, where Barry & Wolford will open their regular season, the act will have all new songs, parodies and patter.

Will Hagen and Evelyn Westcott commence their season at the Crescent Garden Theatre, Revere Beach, Mass., next week as a special attraction.

Stella Beardsley, once with "The Taming of the Beast," will play as a single singing act providing time is secured by M. S. Bentham, her agent.

Anna and Effie Conley, Hibbert and Warren and Paul La Croix have all been booked solid for the season by the United through Levy & Lykens.

Ed Bayers' "Georgia Campers," a colored number with ten people, will make its first appearance on August 31 at Henderson's. Pat Casey has the booking.

Sam J. Curtis and Company have been routed for the solid season by the United in "A Session at School," opening August 31 at the Garrick, Wilmington.

Harry Winter will manage the Toledo Empire (Eastern Burlesque Wheel) this season. Winter also has charge of the other Hurtig & Seamon theatre in the same city, the Arcade.

NOTES

Harry de Lain, a protean artist on the Coast, has been confined to the Sisters' Hospital at Sacramento for the past ten weeks, suffering from an abscess.

Friend and Downing have been booked for the Morris time. After finishing on this side, they leave for Europe, where the Morris office has the act placed.

Julie Herne first plays her Orpheum Producing Department sketch at the new Feiber-Shea house, New Brunswick, N. J., both openings occurring Labor Day.

The Ellis Nowlin Troupe at the Fifth Avenue was replaced by the Camille Trio on Monday, one of the former having become ill between the Monday shows.

When asked this week if he thought the Orpheum Circuit would extend its chain to Honolulu, Martin Beck replied: "Aren't we playing Sioux City now?"

The Karno Comedy Company will arrive here next Saturday (August 29) on the "St. Paul," opening at Hammerstein's August 24, one week earlier than routed.

Felice Morris and Company in "The Old, Old Story," an Orpheum Circuit production, has been placed for 30 weeks by Pat Casey, opening Aug. 24 at Des Moines.

Guyer and Crispi will return to open on the United time during October 12, having been booked over here for 40 weeks by A. E. Johnson of the Casey office.

Alice Mae Laurence, of Hall and Laurence, is very ill at her home, 136 East 15th street, New York. Dorothea M. Hall will play as a single act until her partner recovers.

Leonie Pam, a young imitator, has been booked for two years over the United by the Pat Casey Agency. Miss Pam gives her imitations without preliminary announcements.

A committee appointed by the White Rats will visit by appointment a full meeting of the Comedy Club on Sept. 6, to discuss the proposed affiliation of the two organizations.

May Boley closes her engagement in stock at the Princess, San Francisco, this week, opening at Shea's Buffalo as a single act once again on Aug. 31. Benny Bentham did it.

Stafford and Stone, a western act which has not yet played in the east, have 35 weeks over the United circuits, placed by Lykens & Levy. The act will reach here in the spring.

"The Yankee Doodle Girls" open at Miner's Eighth Avenue to-night (Saturday) with Leonard Hicks performing the Harry Houdini "handcuff" act.

Walter F. Greenwood, of Boston, and Ada De Vere, daughter of William A. Gallagher, were married on June 29 at

Jersey City. They will play vaudeville as an act this season.

On Sunday night, Aug. 23, at the Herald Square, a benefit will be given for the Sick Babies' Fund of the "Evening World." Lee Harrison has placed the bill together and will run it off.

The Gregory Family is playing fairs. C. J. Gregory, the manager, was of the original Gregorys who played in New York during the early '90s. It is twenty years since Mr. Gregory appeared over here last.

Byers and Hermann have returned from a four weeks' engagement in Cuba. They state there was no difficulty at any time over the receipt of salaries when due, nor did anyone on the bills with them complain.

William Gould is due to arrive in New York to-day. He and Valeska Suratt will reappear in vaudeville over here in a new act. Hammerstein's will probably be the opening point. Lykens & Levy are out now for the date.

Madge Lessing has quit playing in pantomimes in London, and is now with the London English production of "The Prince of Pilsen." It is said that Jeanette Lowrie may go to London this fall to play the boy's parts in the pantomimes formerly handled by Miss Lessing.

Billie Reeves, "the drunk" with "The Follies of 1908" has refused all offers made with thanks, and will remain with the musical production, having signed for thirty-five weeks outside New York City in it, under the management of F. Ziegfeld, Jr., and Klaw & Erlanger.

Helen Bertram is playing at the Majestic, Chicago, this week in a new vaudeville act, and is due to arrive in New York with it some time during September. Miss Bertram has been playing in stock opera in San Francisco for a long time. Her offering is a pianologue.

Tom Miner has withdrawn the burlesque on "Three Weeks" from the Sam T. Jack burlesque show, one of the Miner properties. He plans to extend it from nine to fifteen minutes and with an enlarged cast offer it in vaudeville. The travesty was lost upon burlesque audiences, who had no idea what it was about.

Frankie St. John, who recently announced her intention of doing a double act with William Cameron as a partner, has reconsidered her decision and is now arranging a single turn. Kenneth McGaffey, a well-known newspaper man, is putting together a monologue on the subject of "The Sorrows of a Show Girl." It will be ready for presentation early in September.

The Belloc Brothers leave on August 25 on the "Kaiser Wilhelm der Grosse" for England. They will return in October to play previously contracted time over the United Circuits. In '09, the brothers will commence a European trip of 18 months.

CHANGE OPENINGS.

The latest route sheet issued by the Empire Circuit (Western Burlesque Wheel) Executive Board shows that the time of "The Tiger Lillies" and "The Jolly Girls" has been exchanged.

The "Lillies" was to have opened at the Trocadero, Philadelphia, while "The Jolly Girls" were placed for Detroit. J. Bolton Winpenny, owner of the "Jolly Girls," recently notified Campbell & Drew his Philadelphia house would not open next week, owing to necessary repairs. At the same time Winpenny announced that because of his litigation with Edmund Hayes he would not organize his show in time to open the Detroit house next Monday.

Meanwhile Campbell & Drew were prepared to start out with both the Detroit theatre and the "Tiger Lillies." When these facts were placed before the Executive Committee, they ordered that the two shows exchange places in the Wheel. Therefore the "Tiger Lillies" open in Detroit and the "Jolly Girls" "lay off" while the "Troc" is dark. If Winpenny does not get his show into commission the following week for the Empire, Williamsburg, it is probable an outside show will be booked in, or one of the Empire Companies laying off temporarily will act as substitute. Both shows will follow around the Wheel in the allotted reversed positions.

Philadelphia, Aug. 20.

A hotly contested battle will probably take place in the opening of the burlesque season in this city. The Gayety is billed to open Saturday night with the "Mardi Gras Beauties," and Edmund Hayes as principal feature. J. Bolton Winpenny, of the Trocadero (Western Wheel), claims Hayes' services for two more years. Both sides, strongly supported with legal talent, are awaiting the first move.

Harry Mock's Victoria baseball team will play the Geo. M. Cohan nine on Aug. 31 at the annual outing given by "Big Tim" Sullivan. The game will take place at College Point, Long Island.

The book of B. A. Rolfe's "Colonial Days" has been rewritten by Leo Curley. Maurice Hegeman is now the principal comedian in place of W. F. Hall, and the revised act plays the Brighton Beach Music Hall next week.

Cheridah Simpson, who for two years has been starring in "The Red Feather," is the headliner at Young's Pier, Atlantic City, this week, her first in vaudeville for a long time. Alf T. Wilton is attending to her bookings on the United time.

Lee Harrison received a letter from Johnny Ford this week stating he and his wife (Mayme Gehrue) have hit the Australians hard in "The Red Mill," now playing for the bushrangers, and that Miss Gehrue might go into vaudeville there.

Effie Lawrence, formerly with O'Brien and Havel, will play with Bert Howard in "The Stage Manager," this season. Leona Bland (Mrs. Howard) having to undergo another serious operation has caused her retirement for the season. Miss Bland is slowly recovering at St. Luke's Hospital, Cleveland.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

New York, Aug. 18.

Editor VARIETY:

During the week of May 13, '07, I introduced for the first time on any stage, at the Star, Aurora, Ill., my own original idea, "the folding go-cart," opening in my comedy juggling act.

I have done this opening ever since, and brother artists have respected my rights until about 12 weeks ago, when a juggler named Leonhardt who was opening on the S.-C. time, thought the opening he had had several years was not strong enough.

So he cops my "go-cart" idea and also my whole overdress make-up to the minutest detail.

I had known him only since January and we became great friends, but he abused this friendship by getting wise to my apparatus and make-up and putting it in his act.

In May I wrote him asking as a brother T. M. A. to at least not put my "go-cart" idea in his act as it was mine exclusively, and he knew it, but he refused to accede to my request. I will give this "chooser" the strongest campaign that has ever been waged in a case of this kind. While it is on I ask the moral support of managers, agents, artists and all others who believe that what a man originates belongs to him alone.

Johnnie Reilly.

New York, Aug. 19.

Editor VARIETY:

In answering Geo. Campbell's article will say he cannot deny Campbell Bros. followed over some of the territory (not houses), in the Northwest the Gillen Bros. had previously played.

I defy him to prove I am not using the same opening now as I did when I had the setting with Edw. Gillen in 1901 as far as the dark house, my own light effects, etc., are concerned.

When either of the Campbell Bros. will furnish me with the names of reliable managers of the houses where they put on their act using the dark stage opening, their own light effects, etc., prior to 1901, also names of recognized artists on the same bills, then will I believe them.

Bert Dell,

(Fonda, Dell and Fonda).

Brooklyn, N. Y., Aug. 17.

Editor VARIETY:

A friend said some time ago he saw an act working in a ten-cent house in the West using or trying to use an act similar to ours. When he told them it was our act and asked where they got it, they said someone in the East had written and sent it on to them.

Our friend can't recall the name of the team, but I see in last week's VARIETY's San Francisco report that a team called McWade and May are doing an act dealing with stage life, calling it "An Emergency Act," while ours is called "A Case of Emergency," and I am now trying to find out if this is the act that I was warned about.

VARIETY, as well as all first class managers, have recognized me as the originator of this novel act, so I will be con-

tented with that until I find the brainless pirates who are making capital out of it in the West.

Chas. and Fannie Van.

(The McWade and May Chas. and Fannie Van refer to are Edward McWade and Margaret May, both Easterners, Mr. McWade having written several vaudeville sketches for himself and others. "The Emergency Act" McWade and May are now playing in the West is probably the "bare stage" piece Mr. McWade wrote for Ben Bradbury and Company, reviewed in VARIETY as a New Act on April 6, 1907. It opened in full stage, closed in two, and at that time bore no resemblance to the present number of the Vans.—Ed.)

Cleveland, Aug. 17.

Editor VARIETY:

I wish to correct the article of Aug. 1 in which it was said I married the candy girl at Keith's. Whoever gave that information has another guess coming. My wife (nee Miss Brophy) is the daughter of Mr. John P. Brophy, general manager of the Cleveland Automatic Machine Co., and she has never worked in Keith's box office or any other office, and furthermore will never have to. F. H. Brandt,

Treasurer, Keith's Theatre.

Chicago, Aug. 15.

Editor VARIETY:

I am really surprised at your criticism of the new xylophone player (El Cato). We have and are playing to-day Liszt's "2nd Hungarian Rhapsody." Six years ago we played it at Hyde & Behman's, Adams Street, a No. 1 theatre and a No. 1 orchestra. Last season we played it at the Majestic, Chicago and on the Orpheum Circuit.

Rich Kleemy.

(Manager Bimm-Bomm-Brrr.)

San Francisco, Aug. 15.

Editor VARIETY:

We notice a contradiction to our letter in which we mentioned the use of our "high-giraffocycle" by two other acts. C. W. Rosey of The Fred St. Onge Co., claims to be the first to produce the "giraffocycle"; also the name. We wish to state that Geo. Monnot made our first giraffocycle April 1, 1900. He named it "Giraffocycle." A few years later we observed a picture of Chas. Rosenthal (C. W. Rosey) on the same identical machine we had been using since 1900. He at that time was with some Carnival Co. We have placed with VARIETY a receipt to show that in 1905 we produced another novelty called by us "a 3 high giraffocycle." This has never been copied.

If Rosey or anyone wishes to contradict our statements send your receipts from the manufacturer showing dates, or any thing possessed that would determine you are right. We do not know where any of the riders got the idea. We don't think they ever saw us work. According to Mr. Rosey's own statement, and the date of our receipt we had the wheel two years previous to him.

Hill Bros.,

(Hill, Cherry and Hill).

I. B. O. HAS A HIPPODROME.

Pittsburg, Aug. 20.

The Hippodrome in this city, almost directly opposite the Grand Opera House, which it opposes, has placed its bookings with the Independent Booking Office of New York, referred to as "The White Rat Agency."

Harry Davis manages the Grand Opera House, which books through the United.

WILLIAMS HAS SCOTCH COMEDIAN.

James Moran will make his first American appearance at Percy G. Williams' Colonial Sept. 14, booked by A. E. Johnson of the Casey Agency.

Moran is claimed to be a duplicate of Harry Lauder in dialect and style, coming from the same part of Scotland as Lauder. Moran is not an imitator or "copy" of the great Scotch comedian, it is said, but resembles him in many ways.

TYING UP MADISON.

Chicago, Aug. 20.

Biederstedt Brothers, proprietors of the Majestic, Madison, Wis., have leased the Grand Opera House of that city, and are negotiating for the Fuller Opera House in that city, giving them the practical control of the theatrical situation there.

The Majestic will operate for vaudeville; the Grand, dramatic stock, and the Fuller will be devoted to combinations.

STOCK AT 125TH STREET.

The very latest reports of the Keith-Proctor's houses are that stock will play at 125th Street commencing with the season, and vaudeville returns to 58th Street.

The Harlem Opera House may go forward with a stock company or play legitimate bookings as previously rumored.

MINNIE DUPREE OFFERED.

Minnie Dupree, late star of "The Road to Yesterday" has been equipped with a vaudeville vehicle and is being offered to the managers.



GEO. HOEY.

Featured in "From Sing Sing to Liberty."

CHICAGO SAFE ON SUNDAYS.

Chicago, Aug. 20.

The "Sunday-closing-blue-law" regime threatened Chicago received a solid swat in the eye in the defeat of John J. Healey in the recent primary elections. Mr. Healey, the present State's attorney of Chicago, placed himself on record as favoring Sabbath closing. The theatrical managers, headed by George W. Lederer and Geo. S. Wood, accepted the challenge. Their work during the primary campaign contributed towards the defeat of Healey by John E. W. Waymen, nominated on the Republican ticket by a substantial majority.

As the Democratic candidate, Jacob L. Kern, is of the liberal type, Chicago on Sunday is all O. K. for four years more at least.

This is the first time in the history of local politics when an issue was raised that brought the theatrical element into an active campaign.

PLANNING OPPOSITION.

Although issuing no statement as to their plans the Rosenberg-Koogh-Hill coterie are busy preparing for the formation of their proposed popular pricer circuit in opposition to the Scarr & Havlin circuit.

It is known that they have interviewed a number of other managers and set forth their proposition and it is declared that they have fixed upon Sept. 4 as the date upon which they will begin an active campaign.

SECURES ALBERTA GALLATIN.

"Trapping Santa Claus," the first of the productions to be presented in vaudeville by the newly formed firm of Harry Bissing and Alfred Solman, will have Alberta Gallatin featured, along with Ogden Child.

The billing will read "Ogden Child and Company, with Alberta Gallatin in 'Trapping Santa Claus.'"

A BICYCLE PLAYLET.

"The College Inn" will be the title of the playlet which will be utilized as a setting by Ralph Johnston, the bicyclist. In the sketch will be three people, and during the action, Mr. Johnston will introduce his trick bicycle riding. The piece is now in rehearsal. Jet Hahlo will be one of the cast, having thrown over all other offers.

RYLEY HAS "THE SUBMARINE."

Thos. W. Ryley, through his producing corporation, holds the American rights to "The Submarine," the dramatic piece which ran for over a year in Paris.

A condensation will probably be made for vaudeville over here, the original effects for the production valued at over \$10,000 and owned by Olga Nethersole, are being negotiated for through Louis Nethersole, now abroad, and M. S. Beaumont, acting for Mr. Ryley.

Six people and twenty-five "supers" will be necessary for the piece. The action by an illusion seems to take place at the bottom of the sea.

Frank Du Ball, late of Fox and Du Ball, has formed an act with his two brothers, formerly with Eddie Leonard. They will be known as the 3 Du Ball Brothers.

Henderson's Concy Island, closes for the season week Sept. 14.

REVIEWS IN RHYME

By THE POETESS.

HAMMERSTEIN'S.

For midsummer don't you know,
Most alluring was this show—
Sidney and De Haven came,
With their dancing act the same,
Followed by a male quartet;
Many I have seen, you bet,
But this one "Majestic Four,"
Almost nearly had me sore.
Hart and Collins were a scream,
They are sure a funny team,
Even though their act is old,
Any audience they can hold.
Zimmerman with voice so sad,
Showed us leaders calm and mad,
And how ev'rybody laughed
When he gave us Bryan and Taft.
If a fairyland you seek,
Go to Hammerstein's this week.
For with dancing, scenery rare,
Gertrude Hoffmann leads over there.
And you'd stay the whole day long,
While she danced her new "Spring Song."
For an encore she appeared,
In her dance that's almost weird.
Arthur and Bedini too,
In their act now quite brand new,
Gave one great big laughing treat,
With a burlesque hard to beat.
Funny? Why they are immense—
Worth alone the fifty cents,
That it cost us yesterday,
At a full-house matinee.
Quickest man I am quite sure
Here from It'll's sunny shore,
Is Bernardi—and I say,
See him 'fore he goes away.
As an actor he's not great—
But at changes he's first rate.
Bashful, blushing, Win McKay,
Makes a big hit every day;
Didn't say a single word,
Yet a pin-drop could be heard.
We now will enjoy that clever pair,
With no equal I declare.
In their singing, dancing act,
They are winners, that's a fact,
Maudie Fulton, Billy Rock,
Those the names make people flock.
Moving pictures came too soon,
Great show, Willie, good afternoon.

FAIR DEPARTMENT PERMANENT.

Although the fair department of the United Booking Offices has been in operation only a little more than a month, M. E. Robinson has booked nearly two score events and the permanency of the institution is now assured. Next year the fair bureau will issue a big catalogue during January and go after the big fairs. Most of the large events in the East had already let their contracts for features this year before the United department went into commission. Next season a bid will be made for this business on a large scale.

WILL CONTINUE PICTURES.

It is declared that pictures will remain as the attraction in the Jersey City Keith-Proctor house. The situation there is peculiar. The retention of moving pictures in the house formerly given over to vaudeville, makes it necessary to close up the old picture establishment, owned by the same firm located next door to the big theatre. While the minor establishment is dark the Keith-Proctor people are paying rent for it.

125TH STREET.

Up to Harlem I did go,
Just to see the Proctor show.
Marr and Evans number one,
Tried some acrobatic fun.
"Lightning Hopper," with his chalk,
And a little rhymy talk,
Showed us many sketches quick,
At this he's very slick,
And no sooner had he gone,
Than we wished he had kept on,
For the next act was so bad,
Honest, truly, it was sad.
Called "The Marshall," and I say,
Dodge it if it comes your way,
One, two, three, four little girls,
All but one with flaxen curls
Stewart Sisters, dancers, neat,
With their tableau were a treat.
Avon Four with work so rough,
Sissy, German, Hebrew, Tough,
Came out and amused, 'tis true,
With the foolish stunts they do.
"Who Is It?" is a query
But doesn't prevent it being dreary.
Quite a bigger hit you'd be,
If you showed identity
But, you know if I were you,
There is one thing I would do,
Ev'ry time I had a chance.
I should go and learn to dance.
Nat M. Wills, now I must say,
Just had things all his own way.
Got a laugh at ev'ry line,
For his humor's mighty fine.
Gillette's dogs with nothing new,
Entertained as most dogs do.

TAKE STOCK IN LOUISVILLE CO.

The Columbia Amusement Company, through its newly elected treasurer, L. Lawrence Weber, drew a check this week for the amount of its subscription to the capital stock of the Louisville Amusement Company, which is to erect the Eastern Burlesque Wheel house in that southern city.

SAID "SALOME" WAS SHOCKING.

Sunday morning after the initial performance of Miner's "Dreamland Burlesquers" in Newark, N. J., the local papers flaunted screaming headlines in which they declared that Louie Rice appeared in the show wearing a string of beads and not much more as costume. While approving of the rest of the show the papers solemnly shook their heads over the "Salome."

Net result: The box office piled up a record breaking gross and the house has played to capacity since. The dance was not interfered with, although a week before a "Salome" specialty had been stopped at a summer park in the Newark suburbs.

TO STRAIGHTEN OUT MUDDLE.

James Blake, associated with Walter J. Plimmer and Herbert Lloyd in the tours of several American musical shows in England, is expected to arrive in New York to-day from London. He comes to straighten out the tangle which resulted in Plimmer's vaudeville affairs here by the sudden retirement of Frank Waldo, left in charge by Plimmer when he went abroad. Blake will probably appoint another man to act in Waldo's stead.

PARIS NOTES

By E. G. KENDREW.

Aug. 12.

As a protest of labor against the radical government now in power, the electricians struck work for two hours on Thursday night 6th inst., and plunged Paris in semi-darkness just at the moment the theatres were opening. Several had to refund the money already taken, and relinquish all idea of playing that night. The Jardin de Paris and Bal Tabarin have their own electric installation and did not feel the effects of the strike. The Ambassadeurs and the Alcazar d'Ete lit up the stage by means of many candles and used the gas jets which still exist in parts of the auditorium. The sight was extremely diverting. The Scala and Cigale had provided against the risks of this kind by having special accumulators which permitted these halls to open as usual. This strike again demonstrates the power of labor organizations in this country, and the eccentricity of their leaders. How different to the German workers who meekly obey the decrees on which they are hardly consulted, whereas the French laborers do not observe the laws which they have themselves framed.

The unusual venture of Francis Robin in taking over the Scala for the summer months has turned out a success, and may be considered as his first triumph in vaudeville. He has already managed the theatre on the first stage of the Eiffel Tower, then the Bonbinière Rue Saint Lazare (which he called the Robinière) after which he installed a "cabaret" in the Ceylon Tea Rooms, Rue Caumartin. Now we find him in company with Roger Laresky, daring to run the Scala in August, and it would seem Mr. Robin is destined to become one of our music hall directors in the future. His show of sketches is a good one, but special notice is, due to the revue in which Alice de Tender and Paul Clerc score as dancers besides comedians. The unfortunate tragedy of the shooting of the controller, and then last week of an actress being chloroformed in her dressing room at Scala, gave a certain publicity that the hall was still open, although the fact had been well advertised.

Paul Franck, the French pantomimist, who has played so often in dumb show with La Belle Otero, has just finished his engagement at the Tivoli, London. After a short holiday in Paris he will leave for St. Petersburg, appearing at the Apollo Theatre with Mile. Napierkowska.

According to a French contemporary fond of statistics, there are in Great Britain no less than 370,000 children under the age of ten years studying the violin. Last week at a concert given in London there were about 1,800 infant violinists, of both sexes, the oldest being only 13. In Germany, likewise, there are at present many child virtuosos of the fiddle, the most famous perhaps being a boy of six by the name of Gilbert, who is making a phenomenal success on a tour in the provinces of the Rhine.

The Kellinos, a foreign act, open at the Fifth Avenue Sept. 7.

GERMAN NOTES

By OLD NICK.

Berlin, Aug. 10.

A most important meeting will be that held on August 22 by the directors of the International Artisten Loge. The lodge has been approached through a third party to arrange a meeting with the managers to adjust the boycott now in effect, ordered by the I. A. L., against five theatres.

President Gluck, of the Managers' Association, demanded the I. A. L. retract all said and done before a meeting will be called of both societies. This was refused point blank by the lodge, and the boycott will stand until an equitable contract by the managers is agreed upon.

Before the trouble is settled there will be several more houses placed upon the blacklist sheet by the artists' organization, according to present indications.

At the meeting on the 22nd a new contract will be proposed. About the only way to stop the fight now is for the managers to draw up a contract with the I. A. L.

A number of houses will open in a few days. The Wintergarten will have a bumper program commencing August 17.

Ronacher's and the Apollo, Vienna, open August 15 with big bills.

The Bounding Gordons made a terrific hit at the Orpheum, Karlsbad, and have gone to Weigle's Park, Vienna. Bebla, a comic juggler, is having a long run at the Karlsbad place.

WILMER & VINCENT'S REMINDER.

A reminder of Wilmer & Vincent when Sidney Wilmer and Walter Vincent played in vaudeville as a sketch team with Isabelle Urquhart for support will be presented in "A Strange Baby," when that piece appears once more on the circuits.

A new musical version will be given, Leo Hayes and May Mooney have been engaged for the principal parts.

Wilmer & Vincent are managers now. It is ten years since they acted in this playlet. The revival is the firm's property.

FIELDS' SHOW PLAYING.

Atlantic City, Aug. 20.

Lew Fields and "The Girl Behind the Counter," opening at Nixon's Apollo Monday evening, has played to capacity all week. The show has been newly costumed from designs by Melville Ellis.

Charles Judels replaces George Beban and other new faces in the cast are Pearl Lund, Daisy Dumont and Martin Brown.

COMIC OPERA PRODUCTION.

The Producing Department of the Orpheum Circuit has in hand the building up of a miniature comic opera for vaudeville under the direction of Charles Felekey, the department's director.

The book and lyrics have been written by Stanlius Stange and the music composed by Reginald De Koven. It is one of the previously announced pieces of the duo as yet unnamed.

Fifteen people will be in the production, which will feature Edith Bradford. Pat Casey will have the booking of it after the initial presentation some time in September.

LOCAL ASSOCIATIONS FORMING.

The foundation of associations of film renters into city or state organizations, first introduced in New York about two months ago, is spreading throughout the country. In the West where the renters are more scattered they are forming bodies including the Association members in the same State, but in the East the city plan seems to be favored.

It is said there are a dozen or more of these associations now in operation, the members of which bind themselves not to enter into competitive bidding for business already controlled by a fellow member of the co-operative local association.

LYCEUM A WINNER.

Philadelphia, Aug. 20.

After losing a good deal of John Jermon's surplus cash in different theatrical experiments, the Lyceum theatre here has been a winner with moving pictures.

It is estimated that up to the time pictures were put in at the Lyceum Jermon was about \$10,000 behind. In a little less than four months he has made up half of this.

Three vaudeville acts are given with the pictures, making a two-hour show. A straight admission of five cents for the whole house is charged, said to be the only house in the country giving a whole evening's entertainment at the flat five cent rate.

EXPERIMENTS STOPPED.

The destruction in London last week of Captain T. T. Lovelace's airship put a temporary stop to what was to have been an important series of experiments in cinematography. Film makers declare that there has never been taken a satisfactory series of motion pictures from a balloon. Some exhibited were "faked" and others were taken from some high building or other stationary point of vantage.

Captain Lovelace had a rigging attached to his balloon and carried an American Mutoscope and Biograph Company camera in his ascensions. Last year he conducted a similar series of experiments for the United States War Department, and upon his return was to have undertaken a large contract to take aerial moving pictures of the American forts for the use of the Government.

Captain Lovelace's balloon was wrecked during a flight in London about a week ago.

CRAWFORD HAS ANOTHER.

Louisville, Aug. 20.

On August 29, O. T. Crawford, the present lessee of the Hopkins, will open a new picture place, it is announced.

\$50,000 HOUSE OPENS OCT. 3.

Chicago, Aug. 20.

The new \$50,000 vaudeville theatre which Fred and Frank Shaefer are building at North Avenue and Washtenaw, will open Oct. 3. Two shows a night and three matinees a week will be the policy. The better class of acts will be given.

It will be known as the New Crystal. The Chicago Vaudeville Managers' Exchange has the booking.

MOVING PICTURE NEWS

OPERATORS' DISPUTE UP AGAIN.

The contest for jurisdiction over the moving picture machine operators has come to the fore again. F. J. McNulty, of the Brotherhood of Electrical Workers; Lee M. Hart, international secretary of the Stage Employees' Union; International President John Barry of the same body and Herman Robinson, organizer of the American Federation of Labor, were all in conference Monday evening at the Marlboro Hotel, New York, seeking some settlement of the dispute for control which has been waged by the Stage Employees' and the Electrical Workers' Unions for a year or more.

The Actors' National Protective Union, which has also entered a claim of jurisdiction over the operators, is very much displeased because it was left off the list of invitations to the Monday night's conference.

At that meeting, it is said, no definite agreement was arrived at beyond certain tentative resolutions, which must await the arrival of President Samuel Gompers, president of the A. F. of A., who is expected in the city shortly.

ROBINSON'S G&TS PICTURES.

Cincinnati, Aug. 20.

Arrangements have been completed whereby Callie & Kunsky secured a lease on Robinson's Opera House, and it will be conducted as a moving picture and vaudeville theatre. The shows are to be continuous and admission fixed at ten cents.

KEENEY LEASES TO FOX.

Frank A. Keeney's theatre at New Britain, Conn., was leased this week to William Fox, of the Greater New York Film Exchange, and will be used by the latter as a moving picture house.

Mr. Fox is the director of the Dewey and Gotham, which he secured from Sullivan & Kraus at a figure said to net the firm a substantial profit yearly. Mr. Keeney has expressed himself as well pleased at the bargain made by him with Mr. Fox also.

14TH PICTURES.

The Fourteenth Street Theatre gave up its picture regime last week, after what is described as a highly successful summer season.

The management declares that the returns on the picture show were immensely in excess of those from the legitimate bookings which occupied the place last season. The pictures would have been continued but for the existence of a contract with Stair & Havlin, which still has eighteen months to run.

At the expiration of that time the policy will revert to pictures. Mollie Williams in "Tennessee Tess" is this week's attraction. During the season moving pictures will be given only on Sunday, supplied by the Kleine Optical Co., of Chicago.

Chicago, Aug. 20.

Geo. S. Van's "Imperial Minstrels," a new act with special scenery, in which he will be supported by eleven people, is being booked through the Western Vaudeville Association.

"MERRY WIDOW" DRAWS CAPACITY.

Sydney, Australia, July 5.

At Sydney Lyceum a special feature is being made of the film "The Merry Widow Waltz." Extensive advertising has aroused great interest in the picture. The house is packed nightly (capacity 3,400). Chas. Spencer, the proprietor, says the barrel-organ record necessary for accompanying the "Widow" film was specially made at a cost of \$50.

Mr. Spencer, the pioneer of the picture movement here, attempted a "scoop" recently. He had arranged with an American picture company to supply him with films of the American fleet in San Francisco Bay. The company forwarded them to New York by parcel post, but the postal authorities refused to transmit. The result was that the pictures were returned to San Francisco, where they are awaiting the outgoing mail to Australia, which will not reach until about July 2. The picture man is highly incensed and dreadfully disappointed.

At the Sydney Palace, West's pictures are doing good business with all the latest films.

"TALKING" PICTURES IN PARIS.

Paris, Aug. 12.

The moving picture entertainment given by Gaumont at the Gymnase is now one of the best of its kind in the gay city. The prices are from 10 to 40 cents, and the patronage is quite select.

In addition to actual occurrences and "faked" tear-drawing episodes may be seen on the screen famous singers in their principal roles, accompanied by the phonograph, so that the complete business of a great artist is recorded, if necessary, for future generations.

"Oh, What Lungs!"

Manhattan.

A picture like "Oh, What Lungs!" has a distinct advantage through being shown at the Manhattan. The man behind the sheet there gives immeasurable aid to a comic film. Sometimes his jests are ill-judged for serious subjects, but he is a versatile chap, and anyone at the particular game of "talking" a moving picture who may be his equal is yet to be found. This "Lung" view is funny, without dialogue, although the impromptu remarks help it greatly. An emaciated youth calls upon a physician who pumps air into his lungs until his chest is abnormal in size. With the power of the compressed air within him, the fellow swaggers about town, blowing signs off buildings, helping out many people from difficulties where strength is required, and finding numerous opportunities for his great lung power. The funniest is where an automobile about to run down a child is blown backwards by him up the street and around a corner while he rescues the youngster. The trickery in the picture is excellently handled. Everything runs exceptionally smoothly for a series of this sort, and it is humorous in looks as well as action. The manufacturer's name was not obtained. *Sime.*

"Held for Ransom."

Manhattan.

Not within memory has a moving picture been seen where the pantomimic acting of a character has caused the thrill brought by a black-haired woman in "Held for Ransom," a Lubin film. This woman is the main figure in the picture; in fact, she "makes" it. A youth falling among depraved associates is led, while intoxicated, into highway robbery. Repenting, reforming and marrying, three years afterwards while a nurse is wheeling his baby about on the lawn of the country house he and his wife occupy, he is confronted by the past in the form of a ruffian who demands money. Threatening exposure, the thief gives his edict of cash on the spot or the child will be stolen for a ransom. Trusting to many things, the husband allows his child to be taken rather than face an ordeal. The nurse, returning, rushes into the parlor relating her discovery when the mother goes mad. For realism of emotion by pantomime, the acting of this woman is superb. When she bursts from the house in frantic haste to find her child, passing several times before the camera with eyes glaring, hair flying, arms waving and the insanity from anguish appealing in a chilly, creeping manner direct from the sheet to the auditor, it bespeaks for itself what might be termed a wonderful performance. It "makes" the picture, for there are many improbabilities in it otherwise. The child is held for ransom, which is paid, the kidnapers being caught in a river fight with the police, and the scenes throughout are well laid. But the picture of the grief-stricken mother will remain for many a day. She does not cause it to be horrifying, simply natural, and it was either done by a finished actress or a remarkably natural pantomimist with remarkable powers of emotion. *Sime.*

"Wouldn't It Tire You?"

Manhattan.

An automobile punctures a tire on the road. The outer casing is ruined and a messenger boy is called. He is dispatched to a garage for another tire. Securing one, the little fellow is soon wearied by dragging it along, so hits upon the expedient of giving it a roll to save his strength. Each time the wheel rolls someone or thing is in the way and is bowled over or other damage caused, the boy always escaping with his tire until he finally arrives at the automobile with the wheel so badly damaged from the many rough knocks it is useless. There is much good clean fun in the subject, not an uncommon one, but the first where an automobile tire has been used. The Essanay Co. produced the film. *Sime.*

LEAVES SHOW TO MARRY.

Atlantic City, Aug. 20.

Irene Claire has prettily thanked Fred Irwin for selecting Atlantic City for rehearsals of the Irwin burlesque shows. At the same time Miss Claire resigned from the Irwin Company, having signed up with a Pittsburg man reputed to have so much money he employs two secretaries to assist in taking care of the wealth.

The marriage will be shortly announced, 'tis said.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in New York City.

Harry Allister, Alhambra.

Frank Nelson and Company (2).
"Thirty Dollars," (Comedy).
19 Mins.; Full Stage (Interior).
Alhambra.

There is a lot of good sane comedy in "Thirty Dollars," a novel sketch produced by the Orpheum Circuit Production Department, which introduces Frank Nelson in a capital character part, that of a tough young racetrack tout. Mr. Nelson does not make a particularly attractive figure of the tout, but he draws a remarkably life-like picture of the type. The scene of the sketch is the studio of John Keats (Hall McAllister), an artist. Hither comes Molly (Dorothy De Shelle), a model. Conversation between the two discloses that Molly has a worthless brother, named Phil, whose passion for the racetrack has kept Molly and her mother at low financial ebb. For the present, observes Molly, Phil is absent on one of his frequent disappearances, and Molly has just managed to scrape up thirty dollars to pay her mother's doctor bill. It happens that Keats also has just that amount of money. At this point the janitor of the building makes his appearance, turning out to be none other than Phil, the ne'er-do-well. He has a "sure thing" tip from the track, and during Molly's absence from the studio seeks to persuade the artist to bet. The artist refuses. Phil is broke himself and cannot play his own money on the "good thing," and while Keats is out of the room extracts the thirty dollars from his coat and makes for the nearest poolroom. On his return to the studio sister Molly discovers the theft, and unknown to the artist replaces the stolen thirty with her own money, agreeing to take the chance of the good thing being really a winner. Without knowing all these details Keats, at Molly's request, calls up a nearby poolroom and over the telephone gets the returns from the important race. As he repeats the description Phil's "good thing" turns out to be a "dead one," and Phil confesses to the artist, at the same time pledging himself to leave gambling alone in the future and make good on his remunerative job as janitor. But it turns out that the artist had purposely changed the winning horse's name when he repeated the poolroom information, and just as he and Molly have fixed it up between themselves to become Mr. and Mrs. Keats, Phil returns with a whole bale of bills. In one or two places the sketch approaches the dramatic, but the sombre touches were so delicately handled and interwoven with the humor of Phil that they did not for an instant become oppressive. Miss De Shelle makes a charming model and Mr. McAllister handles the role of Keats satisfactorily. The Alhambra audience on Monday night received the sketch with the utmost enthusiasm, remaining in their seats to demand half a dozen bows although the intermission followed.

Rush.

Next week will be the fifth and may be the last for La Sylphe at the Fifth Avenue.

NEW ACTS OF THE WEEK

Sam Shannon and His "Quick Lunch Girls." (8).
"Girl" act.
17 Mins.; Four (Special Set) 15; One (2).
Henderson's.

Barring the fact that the act is new and requiring a smoother condition, usual in acts of this character, there is one fault with the "Quick Lunch Girls," the act featuring Sam Shannon playing its first local time at Henderson's this week. To allow of a change of costume for the girls after the number reaches a good speed, with the comedy passed and gone, it slows down again by the introduction of a "legit" who enters the restaurant for a drink of milk. This is the spot which must be bridged over, either by the elimination of the "legit" character, or by the introduction of a number permitting one-half the girls only to retire, but there should be no let-up after the piece starts over the jumps. Otherwise Mr. Shannon and his feed misses are giving quite an enjoyable show, no small part being supplied by Mr. Shannon himself as the proprietor of the lightning dyspepsia resort who becomes his own waiter through necessity. A fairly good setting represents the hashery, and the girls well costumed look better than they sing, really, an advantage where each young woman may more than draw her salary into the box office if the manager is not too strict with her hours of leisure. Shannon has a pretty opening number about running a restaurant, a bit too much on the comic opera style, but will be liked better away from Henderson's where buck dancing is the greatest art in the world. Another song, "I'm Glad I'm Married," is a catchy little thing with a trick line in the chorus. Shannon handles his dialogue very well; there are some good points to the book, and when working right the act is going to pass through nicely.

Sime.

William Gane's
"Automatic Minstrels" (9).
Manhattan.

Either as a "filler" or a "try-out" there was presented on Wednesday evening during the Manhattan picture show what an interlocutor announced as "William Gane's Automatic Minstrels." While the interlocutor was the only one of the nine figures seated in the crescent who spoke, it is not yet known whether the others were humans or merely "dummies." Phonographs situated behind each of the figures supplied a couple of jokes and all the songs. Attired in uniform evening dress, the act proved a puzzle from the rear of the theatre. If the figures were "dummies" they are very lifelike, and whether inanimate or no, something should be made of the act. If only one person is in it the cheapness ought to recommend the number through the oddity of it. A pleasing effect with lights is obtained at the opening and finale. The stage setting is neat.

Sime.

Lew Harvey has abandoned his idea for a single turn, and will play with Jack Lea.

Blaney's, Yonkers, opens with Morris vaudeville on Sept. 14.

Howard and North.
Sequel to "Those Were the Happy Days."
Two; 17 Mins.; (Special Drop).
Fifth Avenue.

"A Sequel to 'Those Were the Happy Days,'" as the program describes the newest act of Howard and North discovers the "rube" end of the team back at home, in Wellington, Kans., where he "yodles" his youngster to sleep as the "fly" and comes in town from New York. He has given up "barking" for "Polite Voodevil," turned bookmaker, and runs back to the old home to garner up the estate left him by a deceased uncle who just before he died foreclosed the mortgage upon his rube friend's house. The opening of the act brings a young woman upon the stage, wife of "Rube," who is also the boyhood sweetheart of the bookmaker. One of his objects in returning is to induce her to flit to the white lights of Broadway. Upon seeing her and learning she is married—and to the rube—without waiting for his uncle's money or to say good-bye to his friend, he catches the first train back to the city, which might be considered an awful rap for the young woman if she were not so pretty. The rube, upon returning from "the house" where he had gone, leaving the wife with the city chap, is disappointed at the abrupt departure, having an unending curiosity to once again look through the small end of a pen knife his citified acquaintance had purchased in Paris. Remarking to his wife that he must go home "to fix a window in the attic," they slowly exit, the rube wheeling the baby carriage before him. To those who have seen the first story, this sequel will appeal especially. To those who have not, it will be equally liked, excepting, perhaps, the hackneyed suggestive bit with the towel. There is no slap stick nor rough comedy at all. Bright lines delivered with the dry humorous style of the rube bring many a laugh. About the only complainant which may be imagined is Wellington. If that town is contained within the State of Kansas it has an offset to the free advertising received by the picture of it on the drop.

Sime.

Dave Marion and Company.
"Sketches from Life."
Miner's "Dreamlanders."
Empire, Newark, N. J.

For his olio offering Dave Marion is working straight this season. He has five songs, two having special settings. He opens alone in "one" before a red plush curtain marked with the Miner & Marion initials in gold, and sings an introductory bit of song. The drawing of the curtains discloses a very pretty scene of an illuminated church. The congregation enters, passing by a beggar shivering in the snowstorm, while a woman of the streets gives her aid. Meanwhile Marion sings an appropriate selection, and the scene closes with the singing of the unseen congregation. A cozier song by Marion and the "Good-Bye, Broadway," number from a former "Dreamland" show make the finish, the latter also having a special setting showing Times Square. The house liked the act very much on its first showing last Saturday night.

Rush.

"The Follies of Vaudeville."
19 Mins.; Full Stage.
Henderson's.

Within four minutes after the opening it is cruelly apparent how wonderfully apropos the title "The Follies of Vaudeville" is to the act. This piece might be sent over the road as a guide to others just what to avoid. "The Follies of Vaudeville" is the "miniature musical production" Carter De Haven presented a short while ago. Since then Mr. Carter severed his direct connection with the entertainment. After another principal had been tried without retention, Bert Kahlmar, who was designated as a "chorus man" in Ned Wayburn's "Broilers" was given the role of honor, and has it now. The connection between the two acts is even closer than that made by Mr. Kahlmar's shift of base. Each starts nowhere and lands in the same place: In between it is a go-as-you-please. Kahlmar commences with the International song from "The Yankee Prince" or something similar, bounding upon the stage in a very poor imitation of Geo. M. Cohan, after which the girls costumed according to the nation represented dance the national dance. At least this might be presumed. It's an old burlesque number killed long ago on the circuits. The entire opening number ought to go. Afterwards Kahlmar impersonates Richard Carle in the "Garden of Love" song from "The Spring Chicken," although Carle has been on Broadway some time since in "Mary's Lamb." There is a girl in the lead along with Kahlmar who is a fair toe dancer of a medium grade, but looks nice. Both the principals and chorus give the "Oh, Babe" song, from the Cohan show, an awful belt while singing it or something similar. It's impossible to tell by the music or the songs as sung whether either of these two, which sound like the Cohan selections, are the originals or not. Once in a while you hear "Oh, Babe" in the lyrics. There's something about a "million dollar kid" and the "Three Weeks" thing with the tiger skins on the four chorus girls, brought in towards the last, while what may have been an attempt at travesty had a short inning. The production as first presented by De Haven has been shunted about, but it will still have to be made over once more. The idea in vaudeville isn't a bad one at all, that when you want chorus girls to be principals to engage principals instead of chorus girls. It's quite the safest way to make an act, also provided the events transpiring are hung upon something besides a program announcement.

Sime.

TWO NEW ONES OPEN.

Atlantic City, Aug. 20.

Gus Edwards' new musical play "School Boys and Girls" which opens here at the Savoy next Tuesday, has billed this town like a circus.

It will have as opposition Frank McKee's new production "Algeria" at the Apollo.

On Tuesday afternoon there was a fire in the Morris office. One alarm was sent in, but the blaze in the rear of the offices was quickly stamped out. A short time before "Doc" Steiner was noticed in front of the building. There will be no investigation.

Anita Hendrie, David Miles and Company. "The Marshal" (Dramatic). 20 Mins.; Full Stage (Special Set; Interior). 125th Street.

It's a pretty solemn sort of melodrama that "The Marshal" deals out. In its whole course there is not a relieving touch of humor in the playlet, and one becomes rather tired of being led through so long a time of high pitched emotion, particularly when the emotion is expressed in talk largely unsupported by action. All the principals start out at emotional top speed, so that when a tense scene is reached they are spent and all climatic effect is lost. This fault is possibly in the sketch rather than in the acting of its principals. It is very stagey, and the purpose of the author seems always to reach after theatrical effects rather than natural and convincing incidents. Another serious defect is the arrangement by which more than half of the entire sketch concerns itself in explaining by conversation past history which leads up to the main situation. Five years ago, so runs the story, Kate Forbes (Anita Hendrie) and Stephen West (David Miles) loved each other, but Kate refused to wed for the very insufficient reason that she knew her brother to be a thief. When the sketch opens Stephen is a Western marshal, while Kate is teaching school in the same district in Colorado. The brother, by a peculiar coincidence, is engaged in the train robbing line in the same vicinity. He has put over a little job on the Union Pacific, and a \$3,000 reward has been posted for his capture. This duty devolves upon Stephen. But Kate can't see why the marshal won't disregard his duty and let the robber free, probably on the theory of "what's an oath of office between friends?" The two go over this point in great detail. The marshal refuses to break his oath, and the girl departs denouncing him. Just here the brother makes his appearance and gets the drop on the marshal, but by a trick the marshal turns the tables upon him, then aids him to make a successful getaway. It turns out subsequently that the marshal's appointment expired three hours before this dereliction of duty, and the author seems to think that this circumstance whitewashes the marshal, so he marries him to Kate and all is happy. Dramatic propriety would seem to demand that the marshal, having committed an act for which the government would certainly have punished him, should be required to do some sort of penance before he could earn a "happy finish," and the flimsy excuse of the expired commission is absurd.

Rush.

"Who Is It?" "Salome" Dance. 15 Mins.; Full Stage. 125th Street.

If they offered a substantial prize for the answer, the question which is spread all over Harlem might arouse interest. Certainly interest needs stimulating, particularly after one has witnessed the act. As a "Salome" the offering is flat. Most of the other exponents of the dance have something original. "Who Is It?" offers nothing but a very crude imitation of a dance, with an occasional gesture apparently copied from Gertrude Hoffmann, and a suggestion of a Millie De Leon wig-

gle. The dancer, too, is modeled on about the same generous lines as "The Girl in Blue," and that does not make for delicacy in a "Salome." The costume worn by "Who Is It?" is a weird and wonderful thing to behold. The waist goes on over a corset, so tight that it was apparent to the audience that "Who Is It?" suffered keenly from tight lacing. Beside, who ever heard of a straight-front French corset in ancient Jerusalem, anyhow? The dancer's legs are bare except for anklets and festoons of rhinestones, and the skirt is a light silk affair slit from waistband to hem in half a dozen places. A report on Broadway during the week had it that "Who Is It?" is Lind, the female impersonator. If this be true, the disguise is perfect.

Rush.

Rice and Collins. Novelty Talking Sketch. Full Stage. Miner's "Dreamlanders." Empire, Newark, N. J.

The pair, who make their first American appearance with the Miner burlesque organization, are new arrivals from England, a fact which is more or less apparent in their conversation. Most of their matter has indifferent interest for an American audience, and their first necessity is to secure more suitable material. This is not so important to Louie Rice, who does nicely enough on the strength of her sprightly appearance and agreeable method of reading lines, but Collins must depend upon the pointedness of his talk. The conversation takes place in a dressing room scene. The pair should lose no time in studying American audiences and shaping the act to its new surroundings.

Rush.

Eugene Trio. Comedy Bar Act. 7 Mins.; Full Stage. Henderson's.

The Eugene Trio is new to these parts. It is a comedy bar act, with one working as a clown, while the other two, good acrobats, perform nothing new or even among the novel feats of horizontal bar experts in the past. For the feature both turn doubles off the end bar to the mat as a single trick. This has often been done in connection with the regular bar work, and the men again perform the double somersault for the encore as the final to an ordinary feat. The comedy stands still, without amusing or offending. Bar acts are not common around here, and this one ought to do very well as an opener on the smaller time, but there is no reason why the men could not work up a much better number. What they now do has surely equipped them for more and better bar work. And will the black-haired fellow please have his hair cut in a regular barber shop?

Sime.

Swedish-American Quartet. Songs. 9 Mins.; One. Fifth Avenue.

The immediate attraction of the four young women composing the Swedish-American Quartet is the good looks among them. This with the very good "straight" singing, pretty selections and the sweetly trim peasant costuming wins the house completely for the act, a new one. The girls do not seem over-confident

ISADORA DUNCAN.

To one whose vision is perhaps somewhat warped by too frequent attendance upon vaudeville performances and whose culture in classic Art is rather less than inconsiderable, Isadora Duncan's attempt to monopolize a whole audience—and a \$2 audience at that—for an entire evening, has very much the complexion of Paul McAllister's untoward experiment as a condensed "Hamlet" in vaudeville. Vaudeville audiences, as Mr. McAllister discovered to his own undoing, have their own standards of excellence, and by a unanimous verdict it gave him to understand that his "Hamlet" was positively not included in the official list.

Now comes along Miss Duncan with an immense success in Europe as a recommendation and offers Broadway (as distinguished from East 125th Street) an entertainment the lofty pretension to Art of which is in about the same relation to the established standard of entertainment.

"Hamlet" in vaudeville and Isadora Duncan's long evening of classic dances on Broadway are on a par in their bid for popularity and prospect of even fitting success. The reason of this, it is submitted, is that neither, in its own field, attracts a following that has either the time, knowledge or inclination to make a pretense at appreciation.

Doubtless there are many of McAllister's auditors who expressed themselves as charmed with his "Hamlet," but their commonplace neighbors on Third Avenue and that vicinity knew the delight was more than half pose. In the same way it is a fairly safe venture that a goodly percentage of the Criterion's audience who lent their applause to the none too plentiful gaiety of the evening and so because they thought that it was the proper thing to do and not because they found real delight in Miss Duncan's performance. Another possible explanation for the occasional hand-clapping (and one which was almost unmistakably borne out by watching the box office transactions) was that the enthusiastic ones were actuated by feelings of gratitude to the power which allots passes in the Frohman establishment.

To such heights does Miss Duncan soar that the whole program is printed in French. This despite the universal knowledge that Miss Duncan is an American, or was until Germany hailed her as a high priestess of Art.

Not believing she is a "high priestess of Art," read the title affixed to her efforts, "Choruses and Dances from 'Iphigenie en Aulide'."

Having a title one would be led to imagine that the proceedings might indicate some sort of dramatic progress, or at least an intelligible entity. Not so.

Her dances in their relation to each other are as chaotic as the type which spells out the title, and they seem to be offered merely as symbolic of various emotions, each utterly dissociated from the other, at least from the unexpert view of an average spectator.

or fully at ease upon the stage, and one miss has developed the "Salome" craze in the cut of her bodice, but in the opening position at the Fifth Avenue, the quartet scored unmistakably and will be accepted all along the line. A couple are so very pretty they should have special guardians appointed to guard against theft.

Sime.

The exposition—one could no more call it an entertainment than a public school lecture on Egyptology—opens with a ten-minute overture by an orchestra of thirty pieces, the score being mostly made up of crashing chords, only many, many, many more of them and without any exhilarating brassy in the orchestration. After this, it then being about 8:45, Miss Duncan makes her appearance. The stage is set with classic simplicity enclosed on right, left and back with draped curtains of monotonous gray and the lights are dim except where an orange-rose colored calcium illuminated the centre. Miss Duncan is a person of generous proportions, but handles herself with a smooth, gliding grace in her slower movements, and with a surprising lightness in the quicker tempos, which quite disguises her weight. Her movements, particularly in the manipulation of her hands and arms, are exquisitely graceful—one might describe it as the sublimation of dexterity. In this phase the performance is delightfully perfect, but allowing that, is not it a rather flimsy foundation for an hour and a half of theatre captivity?

Right here in our own town there are matrons who can dexterity with the best in the commonplace duty of handing around tea, but they don't feel themselves called upon to interpret classic Greek dances for whole evenings. They hand around tea, which is an immensely more human proceeding. The only thing about Miss Duncan's exposition really human was the barely discernible accumulation of perspiration about her throat after her more arduous dances. All the rest of it was cold, frosty Art, a tremendously studious effort, if you like, but dead monotonous after the first half hour.

The sole aid the audience has in understanding the dances is contained in the program list which describes them in order as "Air Gai," "Lento," "Moderato," "Allegro."

An added note to the last two illuminates thus "The Maidens of Chalkis play at ball and knucklebones by the seashore." "Knucklebones," from the graceful pantomime of Miss Duncan, is in some way related to craps. Some of the other dances are "Choeur des Pretesses," "Dances des Sythes," and "Passacaglia." How can such names be?

Between the dances the elaborate orchestra comes in again with more exit-chords, and from time to time a young person wearing modern street dress and planted beside the musical leader sings unintelligible words in endless monotony. Perhaps the monotony is a necessity to classic simplicity. Its predominance would indicate as much.

Just by the way of side comment on the performance, here are a few opinions picked up in the lobby:

Abel Thalheimer—"Miss Duncan is a very neat worker." (Comprehensive but not classical.)

William Harris—"Who handed such a lemon to Frohman?" (Commercial but pertinent.)

Mark A. Luescher—"I only saw the last few minutes of the performance." (Non-committal and discrete. Rush.

R. E. Irwin, manager of the Fifth Avenue, will shortly produce a brand new idea in the dancing rage prevailing. The dancer has not yet been selected. Mr. Irwin staged "Salome" at his theatre.

BIG SHOW IN FATAL WRECK.

A series of railroad wrecks in which the Barnum & Bailey Circus has been involved culminated Sunday night in a fatal smash at Port Kells, B. C., in which three persons were instantly killed and seven others were terribly injured.

The whole first section was badly shaken up and damaged. The show did not get in to Vancouver until 5 o'clock Monday afternoon. The night show was given. The accident happened on the Great Northern railroad during the Sunday jump from Wenatchee, Wash., to Vancouver, a distance of 261 miles.

On Aug. 12 at 5 o'clock a. m., all of the fourth section, containing the ring stock, elephants and artists' sleeping cars, was ditched near Pendleton, Wash., enroute from La Grand to Walla Walla. There were no fatalities, but the section was delayed and did not make Walla Walla until 1 o'clock the following afternoon. The parade was not given until afternoon. At the next stand, Garfield, Wash., a 124-mile jump, the show trains did not arrive until 1 p. m., and by order of Otto Ringling the parade was cut out.

Members of the show said business during the second week in August was rather poor, but picked up at Spokane (Aug. 14).

RINGLINGS SKIPPED RIOT TOWN.

Springfield, Ill., Aug. 20.

One result of the reign of terror under which this city has lived for ten days or more was the enforced cancellation of the Ringling Circus' engagement here Tuesday. After various lynchings of negroes by an uncontrollable mob and the introduction of the State militia into the town, fresh riots broke out early this week. On Monday Mayor Reece, after a conference with other city authorities, declared the license revoked for both the Tuesday afternoon and evening performances.

"Under the circumstances," said the Mayor, "I think it would be poor policy to permit the exhibition. It would inevitably draw a crowd and the municipal authorities are not willing to take the risk. In times like this the collecting of a large body of people, even for a legitimate and peaceful purpose, is dangerous. We propose to be on the safe side."

When this view was placed before the managers of the circus, they readily agreed to the wishes of the civil authorities.

CIRCUS NEWS.

"101 RANCH" MAY GO AWAY.

Toledo, Aug. 20.

Miller's "101 Ranch" plays here Aug. 24th. Two advance cars have already made the town, and have covered every available inch of space with very artistic paper. W. C. Thompson, the story man ahead of the show, has done some exceedingly good work. The papers are devoting columns to the new Wild West. Eddie Arlington, general agent, was here on a flying visit, and says the show is meeting with success all along the line.

The "101 Ranch" is working in a Southerly direction and may remain out all winter. It is reported the show may be on its way to a foreign country before December shall have passed away.

"101 RANCH" FOLLOWS RINGLINGS.

La Fayette, Ind., Aug. 20.

Miller Brothers' "101 Ranch" is following pretty close upon the heels of the Ringling Brothers' show. The Wild West outfit is due to exhibit here August 31. The Ringling show played August 15 to good business.

At the last minute local merchants tried to induce the circus people to pitch their top on the regular downtown site, offering them lot and license free of cost. The request, however, came too late.

The circus played on a lot situated in the outskirts of the town, possibly in deference to the wishes of the trolley car company.

SHOWS IN WEST.

The Cole Brothers' Circus is practically the only tented organization listed which is playing in the East, while on the other side of the Mississippi there are close upon a score spread out from Indiana to the Pacific Coast. The Cole show is on its way into Pennsylvania by way of N. Y. State.

SELLS-FLOTO IN OKLA.

The Sells-Floto Circus will spend the greater part of September in Oklahoma. September 19 they play in Oklahoma City. The Gentry Brothers' show is billed to appear in town August 26 (next Wednesday).

HARVEY GOES TO INDEPENDENT.

R. M. Harvey, the present contracting agent for the Buffalo Bill Wild West, has been signed for next season by Ben Wallace to act as general agent for the Hagenbeck-Wallace outfit.

"BIG SHOW" FAR WEST.

Spokane, Aug. 15.

This far western trip has been one series of surprises to the foreigners with the Barnum-Bailey Circus. Every thing is wide open around, and the exclamations may be heard in choruses about the tents.

Business west has been quite good. At Shoshone, Idaho, but one show was given on the day with admission at \$1, reserved seats \$1.25 and \$1.50.

At Boise City on the way out the Urma Sisters, triple trapeze, closed, jumping back to New York. Last Sunday we were at Baker City. The Earl Burgess Company in "Convict 999" gave a Sunday night performance which most of the circus people attended.

The wide-open combination of gambling house and saloon there made an immense hit with the troupe.

A number of the acts with the "Big Show" are trying to arrange winter time while out here. The Dollar Troupe has an excellent offer for the Sullivan-Considine Circuit. The Siegrist-Silbon Troupe will probably go over to the Wintergarten, Berlin, after the circus season ends.

Branda and Derrick expect to go east to fill vaudeville engagements. They have an attractive act for the stage.

Annie Vivian, the sharpshooter, has been booked for the season through the Western Vaudeville Association, Chicago.

Mabel Russell, formerly of Bruno and Russell, and Johnnie Stanley have formed a partnership. They are now rehearsing a new act under the stage direction of Jean Bedini, of Bedini and Arthur, and open with it in Boston, August 31.

STOLE CANVAS.

Cincinnati, Aug. 20.

Three thousand five hundred pounds of canvas, valued at \$400, were recovered by the police after having been stolen and sold to a couple of junk dealers for \$11. The canvas was taken from the winter quarters of the John Robinson shows at Forrest Park.

Harry Reece, the foreman of the quarters during the absence of the circus on the road, was arrested. It is alleged that Reece sold the property to the junk dealers, both colored, who were also placed in custody.

Mr. and Mrs. Gil Robinson left Jersey City this week for a three weeks' tour through the South. They remained over a few days in Philadelphia and then went to join the John Robinson Circus in Tennessee. They will live in the show train and eat in the "Governor's" cook tent for two weeks before they return. This is the first time Gil has been with the show since one unhappy time last season when the "Governor" was taken ill and had to return to Cincinnati and "Young Johnny" was laid up in the private car. At the urgent summons of a minor official who had the management suddenly forced upon him by the emergency, Gil was persuaded to go to the Middle West and take charge. Gil was game. He stuck until "Johnny" got back on his feet, but he returned to New York with a worried expression on his usually placid countenance and firm determination never to go a-circusing again.

That brightly written little weekly press sheet of the Hagenbeck-Wallace circus, edited by "Dr. Crowley's son," H. Dashington Crowley, says in its issue of Aug. 15, dated from Albia, Ia., referring probably to the custom of the Ringling Brothers posting "paper" promiscuously:

"HARD TO BELIEVE."

"It is announced from the advance that we have a town contracted for Nov. 10 which is not to be invaded by the 'Coming Soon' Brothers. Gee, but that will be a lonesome town. (Regards to George Cohan.)"



BARNUM & BAILEY'S HUNTING CLUB.

The above, taken by MARTIN DOLLAR, of THE DOLLAR TROUPE, pictures the members of the Barnum & Bailey Hunting Club, having been formed to stalk big game in the far Northwest where the circus is now exhibiting.

Reading from left to right, they are Messrs. YARDY, GORGETTY, MAX METZETTI, EDDIE SILBON, FRED BRADNA, MAURICE GARANGER and CLYDE FISCHER.



WITH THE SELLS-FLOTO CIRCUS.

The above picture of artists with the SELLS-FLOTO CIRCUS was taken at Clarinda, Ia., on August 17, just after the afternoon performance, while seated in the shade of the dressing room tent. Reading from left to right are MRS. TOM PERRY, MRS. CECIL LOWANDA, GRACE BROWN, EVA BRAUMFAM, MRS. BERT DAVIS and BERT DAVIS.

DREAMLAND BURLESQUERS.

The first of the new burlesque organizations to make its 1908 bow around New York was Tom Miner's "Dreamland Burlesquers," with Dave Marion and one of the biggest companies seen in burlesque. It opened at the Empire, Newark, N. J., last Saturday.

This year's offering is called "The Red Moon," a two-act musical arrangement by Dave Marion. The piece is a large departure for burlesque. In no point does it show its unconventionality more than in the almost entire absence of dialect comedians. The only character who does not speak his lines in straight English is William Lawrence, as a Hebrew. Of course, Marion does his "hair-lip cabby," but no one could call that a conventional burlesque type.

Burlesque traditions would indicate that such a combination would react against a good laughing show, but it does not turn out that way in this case. Although the Saturday night show was the first public performance of the "Dreamlanders" the first part was greeted with solid laughter and the "bits" of which it is composed were handled as smoothly as though the organization had been working for a month. The one exception to this was the too generous use of sombre colored lights.

A gorgeous interior is the setting for the opening. The color scheme is a particularly heavy red, a daring experiment, but one which is successful because of the skillful handling of the costume shades. There are no color clashes, and the setting makes a splendid stage picture.

In the first part seven men wear evening dress and play "straight," while the comedy is supplied by Marion and Lawrence. All the men are good singers, nearly every one capable of handling a solo. This abundance of musical strength is apparent in the numbers. No burlesque show that comes to mind has had a better singing ensemble.

The numbers are admirably placed. The show starts right off with its entertainment. Within the first ten minutes there are two songs, which far effectiveness are not exceeded during the whole show. One called "Mother's Health," introduced as a toast, practically held the show up.

All the songs have been specially written, along with the book and lyrics by Marion. There are several well worth whistling. Perhaps the catchiest were "Bonnie Mary," which went with an exceptionally pretty Scotch costume and was beautifully taken care of by principals and chorus, and "Good-Bye, Old Pal, Good-Bye," worked up into a capital finale for the first act. This finale is away from the familiar arrangements and a welcome variation.

All the material in the piece has a flavor of freshness and originality. At one time it seemed as though Marion was about to give a serious recitation, but at the proper moment he turned it off with a screaming bit of burlesque to a roar of laughter.

One of the most effective comedy bits was where Snuffy, the cabby, gets into an argument with the hair-lip cook. Each having an impediment in his speech thinks the other is mocking, and the argument grows so hot they call in a policeman. The latter listens in silence for a minute or two and then, when he speaks, it de-

velops that he likewise has a hair-lip, and all three carry on the conversation. Bits equal to this run through the whole act.

The burlesque is very short, seemingly only about twenty minutes. It bids largely upon the picturesque setting just now, the comedy being only half developed. This can easily be fattened out. The principal feature is a "Salome" dance by Louie Rice, modeled somewhat after the act of Gertrude Hoffman, except that during the dance one of the men, dressed in Oriental costume, keeps up a recitation in a ponderous bass voice. Miss Rice follows Miss Hoffman's costuming scheme except that silk tights cover the body, leaving the legs bare. The setting is a pretty Oriental scene with the sea in the background.

Even in the short time of the burlesque there are three changes. Half a dozen changes of unusual elaborateness were shown in the first act.

Among the men "straight" parts were well handled by Fred C. Collins, Mark Thompson and Fred Ireland, all smooth light comedians and good singers.

Agnes Behler made a first rate leading woman, running to charming gowns modeled on the direttore mode which set off her statuesque figure strikingly. One was a light blue "sheath," and in the whole wardrobe not a detail was flashy or reminding of the too common burlesque style.

Miss Rice is the soubrette. Aside from looking pretty and keeping in motion she does little until the olio. There she scores in a novelty sketch, "Behind the Scenes" (New Acts). Miss Rice is an extremely nice looking young person, and has the gift of reading lines agreeably. Of the other women principals Viola Knapp is the most prominent, in the part of a premiere dancer. She is a plump, shapely girl, and beside a decidedly graceful little toe dance in the early part of the opening piece, helped the picture immensely with her attractive presence. Miss Knapp also did a Genée impersonation, opening the olio.

There are twenty girls in the chorus, beside half a dozen or more stately show girls listed on the program, and they have been given a quantity of clothes that makes a record for lavishness.

Lawrence and Thompson did very well in the olio with a talking and singing turn, in which the talk was short and crisp and the singing mostly parodies. The pair have adopted the arrangement of having the "straight" man sing a verse to be followed by the parody of the Hebrew comedian.

Herbert's Dog Circus closed the specialty part. It is a very well devised animal turn, with a swift and varied routine and several very striking features. What is described as the oldest performing dog in the world—19 years old—does a high dive for the first class finish, while at the same time a lively terrier is doing a running loop-the-loop. It is a highly entertaining number. The opening could be hastened somewhat by having the dogs enter from both sides of the stage so that the act would not have to make an entire circle between each addition. The circus is a permanent feature of the "Dreamlanders."

Dave Marion in "Scenes from Life" (New Acts).

Rush.

FIFTH AVENUE.

The "Salome" dance has about shot its bolt as a drawing card at the Fifth Avenue. This is La Sylphe's fourth week there. On Tuesday evening the attendance was not much above what should ordinarily be drawn by an average Fifth Avenue program.

For an extra attraction La Sylphe introduced "Calypso, a Grecian Dance." A special setting was provided for this, and an added sheet of paper told it was taken from a passage in Homer's Odyssey. The extract was printed. It read much better than the new "dance" looked. La Sylphe seemed to be illustrating in how many positions a person could stand on one foot. She had them all. As an undiluted flopper, "Caly" gets the ribbon. The posings developed into so many "living pictures." The "Salome" followed, and by comparison seemed almost a dance.

For twenty-two minutes William J. Kelley and his company of four sent dialogue flying about the auditorium. Most was distributed by Mr. Kelley and Charles Lane in unwinding the story of "The Nick of Time." It is dramatic, without a novel plot or much else to commend it excepting the excellent work of the principals which pulls it through. The nearest approach to action is when Kelley wrests a revolver from Lane's hand.

The Camille Trio replaced the Ellis Nowlin Trio after Monday. There is a new man in the Camilles, replacing the late John Livingston. Closing the show, the act brought a whirlwind of laughter. While the newcomer does not yet work with the swiftness and recklessness of his predecessor, the act in its entirety is not affected by the change.

Many an arm swing was wasted by Kate Elinore before she brought the bunch in front up to the laughing line. The talk of the Elinore Sisters has not been changed materially, although May is singing a couple of new songs but not wearing so much of the family plate on her person as usual. She is in possession of a couple of new dresses, and after the audience had thawed out from the "Salome" deluge, Kate got to them with her comedy.

The program tells the Klaw & Erlanger productions. W. H. Macart has been principal comedian in, and further describes Mr. Macart's act as an "original monologue." So the audience has every right to look forward to an enjoyable time while Macart is upon the stage. Some of the talk is new and very good, well delivered by the monologist, who has a knack of telling his points which drive them home, but one couldn't describe "Waltz Me Around, Willie," "Reincarnation" or the melody of the "kiss" song as recent. The musical numbers are the weakest part of the act for two reasons. First, they are old, and secondly, the verses simply recant in spots matter he has previously touched upon in the dialogue.

The Sharp Brothers and their Six "Dusky Belles" open strongly, fall off in the solo by the young woman, brace up again with "Mandy Lane" and then go to a rather weak finish, which should be repaired. The singing and dancing colored act idea is worked out nicely in spots. The act ought to run into a first class number of its kind. The six girls

125TH STREET.

The comedy in this week's show occurs in two places well down toward the close. The laughing values in the early part were very light, and when the Avon Comedy Four took the stage the audience was simply hungry for a laugh. They got it then in large consignments. Nat M. Mills in next to closing had to follow what amounted to a comedy "riot," but he was equal to it despite the fact that his voice was badly crippled by a severe cold. He had to cut his parodies short, but the patter, with its old and new material, was delivered in full. Wills has a new opening with some capital topical matter, the best of which is the line: "The difference between Bryau and Buffalo Bill is that Buffalo Bill has a show," used for various innuendoes during the past decade, but still on the job. There is also talk anent the "Salome" craze. Wills will never have a better opportunity to spring this, for he followed the worst "Salome" of the prevailing epidemic in the person of "Who Is It?" (New Acts) by which neat caption the management seeks to escape responsibility for the newest manifestation of the Big Bunk.

The Stewart Sisters also sang. They opened with a singing number which could easily have been spared from the entertainment. The dancing is interesting, particularly the little pantomime toward the end and the rope-skipping. Also they are a good looking quartet in their bright new frocks, but the singing even though they offend but once, is entirely out of order.

Marr and Evans opened the show with a comedy acrobatic turn in which the comedy is very conventional, but the acrobatic work of the straight worker rather good. He does mostly hand stand feats, many really striking. His mode of dressing, however, could be improved upon. Merely because most acrobats choose to wear black satin knickerbockers, evening dress waistcoat and garters on his sleeves, is no reason why some daring pioneer should not devise a distinctive costume of his own. Particularly in the detail of sleeve garters, that's bad stuff on or off the stage and discarded in our set long ago.

Lightning Hopper, who followed should make some arrangement by which the live chicken he uses as a prop could be removed from the stage as soon as its usefulness is over. Tuesday night it was permitted to wander up and down during the following act, and came near breaking up a serious scene in the dramatic sketch of Anita Hendrie, David Miles and Company (New Acts). Of course a sketch artist couldn't stay to conduct his chicken off the stage personally, but he shouldn't leave it to confront a melodramatic hero ten minutes later. The chicken incident in Hopper's act isn't so important anyhow.

Gillette's Dog Circus closed the show. Probably because of the fact that they have not worked during the summer, the animals needed some urging, but they managed to make plain the little pantomimic story of the sketch, and the monk which came out alone at the finish to acknowledge applause with an unassisted bow, left the audience in good humor.

Rush.

wear light brown cork, the boys jet black. With a brown color and in a darkened house looks wouldn't count. If they are not the best dancers on earth they ought to be or wear jet black also.

BRIGHTON BEACH.

The Romany Opera Co. (Inc.) is closing the bill at Brighton Beach this week. It's a long time since a better finishing number has been heard. The volume of "Ciri-biri-bi" as sung by the ensemble follows one out into the afternoon or night as the case may be, and the several airs from grand opera all through make a permanent impression of this perfectly attuned musical organization.

Little Florence Quinn remains the star soprano, although she has a rival in Mary Obey, with a sweet voice, but not so powerful as Miss Quinn's. Alexander Bevan has a wide opportunity for display of his bass, and uses it to the full limit, while Luigi Cilla is the prominent tenor. Luigi, while he is long on vocal cultivation, is decidedly short in his knowledge of dress. The costume he wears seems to have been "swiped" from the "principal boy" of a burlesque company, and Cilla is also there with the "shape" thing. He ought to look more human.

There was not a flaw in the rendering of the entire program Monday afternoon. There are no great changes in the manner of laying out the act from the former Romany Troupe, but the singing is superior, both in solo and concert.

Playing a return date as a feature of the program, Bessie Wynn tried out two new songs at the first show, and both "flopped." One was named "If the Wind Had Only Blown the Other Way." The second, "On the Stage." The lyrics of both were poorly enough written to have suggested an amateur try by the same person, and the second verse of the second song is in inelegant taste for a vaudeville singer. Miss Wynn in "Hoo-oo" for a finale did her best, inducing the children present to join in the call, but it was impossible to forget the semi-recitation in "The Stage" number she had attempted. Probably after the matinee Miss Wynn became herself again.

Barry and Wolford came on early to sing their parodies and talk, doing very well, having a verse on "Sue," and Gallando, the clay modeler, pleased the children immensely with his subjects.

The arrangement gave May Duryea and Charles Deland the choice position of closing the first half. They played "The Impostor." It is one of those harum-scarum things where the principals run the gamut from low comedy to high dramatics. The audience laughed so the audience must have liked it.

Another rough and tumble was Seymour and Hill with their knock-a-bouts, Miss Hill being an acrobatic soubrette who has the knack of drawing comedy through kicking her partner in the face. Playfully he kicks her also. Both are corking good ground tumblers, and it passed through.

"The Six Little Girls and a Teddy Bear" made up the number especially engaged for the children. Everett Scott is the "Teddy Bear." Were the girls behind him but one-hundredth a part his equal the act would be a big winner. The young women do nothing. The dancing is a lesson from the Ned Wayburn book. The finish is Wayburn and the steps suggest him all through. B. A. Rolfe "presents" so perhaps Mr. Rolfe might do a little something to help out young Mr. Scott, a funny little comedian in his pantomimic work as the "Bear," drawing a smile or a laugh with every move. *Time.*

ALHAMBRA.

Next week is announced as the final one at the Alhambra of Eva Tanguay's special engagement in her highly original "Salome" dance. Certainly the reason is not that Harlem has grown tired of it. On Monday evening of this, her third week, despite the warm weather, the Alhambra held a capacity audience, plainly drawn in by the much-heralded "Salome." This was evidenced by the fact that scores of persons started to leave as soon as the Tanguay number closed.

The eccentric comedienne could have taken a dozen bows, but after her exit did not reappear, although the applause lasted two or three minutes.

The Belleclair Brothers closed the show with their clean, brilliant exhibition of acrobatics. They handle their hand-to-hand routine with clockwork precision, and several of the formations are really startling. One is the feat of throwing the top mounter from a prone position on the mat into a hand-to-hand stand unassisted. The finish held the audience breathless.

Bissett and Scott opened. Beginning with a series of rather simple steps, they earn substantial applause on their exit. The chair dance is much improved and was exceptionally well received.

Tony Pearl and ex-Jockey Tommy Mead have not yet worked themselves into a smooth running team. Mead is slow in picking up his lines, and one gets the impression that his hesitancy is due to poor preparation. The lack of snappy dialogue was especially apparent in the opening, where there were actual pauses in the exchange of talk. Pearl's harp solos were very well received, and Mead earned a good deal of applause with his two songs later on in the act, closing to a substantial amount.

The Hickman Brothers offer their trick farce "A Detective Detected" unchanged unless it be in the particular that they have it moving better. Several really funny situations are developed through the trick bench device, and the comedian gets some genuine humor out of his country boy role, but the "straight" man and the woman of the trio could improve their reading of lines vastly.

The Kinsons followed intermission. The comedian's imitations of musical instruments is a decidedly interesting performance, recommended by its oddity. Kinson uses few of the familiar imitations, taking up instruments which the others prefer to let alone. All are strung along on a trifling thread of sketch, and he moves rapidly from one to the other without giving any one time to tire.

Carson and Willard were billed to show their new act "The Dutch in Egypt," but did not appear, Cooper and Robinson substituting. Frank Nelson and Company gave "Thirty Dollars" (New Acts). *Rush.*

The Brighton Beach Music Hall closes Sept. 5 after its most successful season. Manager Dave Robinson resumes charge of the Colonial.

Eleanor Falke is looking a long way ahead for a vacation. She has received vaudeville booking up until December, and sails for Europe December 21 on a pleasure trip.

HENDERSON'S.

It's "hold-over" week at Henderson's. The 3 Luby Sisters and Marshall have been retained along with "The Phantastic Phantoms."

The Luby Sisters, et. al., are divided in every way, costuming included. Of the costuming it may be said they are there a hundred ways, even unto the under-dressing, and when vaudeville acts commence to understand the inside clothes must be given attention as well, there is still hope for the managers. The four young women depend upon their looks. The two duets placed in the center of the act are not the best selections possible, and the girls, by swinging their arms in the approved burlesque habit pass over the impression they are but chorus recruits with nerve and some money. They have gone so far they should keep going until the stage manager is engaged who can make of the act the good number possible.

The 5 Juggling Jordans ran through their club juggling with the "kiddie" as the star, and the absence of misses the feature, while May Orletta and Fred W. Taylor gave their singing act without change, Mr. Taylor yet holding to "I Got Stung." He wrote it himself as per information unsolicited by the audience, and there is one verse which Henderson's might "O. K.," but it doesn't sound well.

"The Animated Masterpieces" which The Gregsons present as an act show much improvement. Frank A. Cowan enacts his dual role extremely well, although burdened with two hard spots alone on the stage, each time with heavy dialogue to deliver. Florence and Charles Gregson both do as well as ever. It is simply a matter with this number to work it quickly, and that is rather difficult. The prettiness carries it along, however. Miss Gregson should watch herself against growing stout, also a certain coarseness which seems to be creeping into her voice, especially in the "Kiss" song.

The Singing Four give a commendable exhibition of harmony without the solo voices reaching far beyond the average. The quartet of young men sing straight, and are another off-shoot of "That" Quartet. Johnson, Davenport and Ladella now have two elderly "rubes" instead of one as formerly with the red-headed boys. The routine is the same.

Gray and Graham with their comedy and music greatly pleased, and Mr. Gray has placed considerable new matter it seems in the turn. He has William Gillette whipped on smoking a cigar, and his "bag-pipes" is an excellent piece of work. Miss Graham had to repeat with the "largest saxophone in the world." The instrument looks the description. It's a very good comedy musical act, and nicely played.

Callan and Smith danced, while others are under New Acts. *Time.*

JENIE JACOBS SUES HOUDINI.

Before Harry Houdini, "The Handcuff King" left New York on Tuesday to fulfill his foreign engagement, Bloomberg & Bloomberg, attorneys for Jenie Jacobs, the agentess, served him with a summons in an action brought by Miss Jacobs to recover from the steel expert \$2,250, commissions claimed upon the salary received by Houdini the past season.

Houdini denies he is liable for the amount demanded, and may contest the action. When served he offered a small sum in settlement, which was refused by the lawyers.

MY BEGINNING.

PAUL LA CROIX.

(The twelfth of a series of short sketches concerning the early experiences, struggles and first engagements of artists who have succeeded in vaudeville.)

Compiled by Mark A. Lucash.

Paul La Croix has juggled himself bald-headed. It's the truth, literally and absolutely. Of course, he isn't as bald as John D. Rockefeller, but—

Mr. La Croix used to toss and catch everything that goes in the juggling business, but now he confines himself principally to manipulating silk hats. He spins them through the air, always—or nearly always—managing to make them drop on his head, and occasionally making them dance a short jig on the bald spot before they drop down and cover it.

"I'm only thirty," La Croix said to me, "but the top of my head is sixty-five. I began juggling when a boy of nine in San Francisco. One afternoon I was playing marbles and I tossed one into the air. Before it came down I tossed the other and I caught both. By night I was juggling three marbles. Like all boys, I went at the play with great enthusiasm, and it wasn't long until I juggled hats. By the time I was seventeen I had worn all the hair off the top of my head."

"I was just finishing my high school course, and naturally was the cause of a great deal of fun-making among the boys. But I was determined, and my mother gave me a great deal of encouragement. I finally got a trial performance before some managers at the old Baldwin Theatre, but a juggler needs his nerve, and at this critical, I might say crucial, moment, I lost mine. The trial show was a lemon."

But La Croix is not the sort who gives up. He answered every advertisement where a juggler was wanted, and finally landed with a "rep" show playing the West. He was to play parts and do his juggling act during the intermissions. He also placed a friend of his with this troupe, and when he wrote for the jobs he meant to ask ten dollars a week for both his fellow-player and himself. La Croix forgot to write the word "each" in his application. After joining the company in some remote mining town he was told that the "ten" was for the "team."

"But it didn't make a great deal of difference," says La Croix, as he laughed over his start, "I worked eighteen weeks, and all I was ever able to collect in real cash that entire season was thirty-six dollars."

La Croix says that hats actually seem to have dispositions. Sometimes he buys a hat he can't do a thing with. It simply refuses to sit on his head. He puts it away for a week and tries again, but it won't work. Other hats will do exactly what he wants them to all the time. When he feels fine and sure he can't miss a trick he uses the obstinate hats, and when he doesn't feel so much like working he uses the tractable ones. But now and then he comes across a hat he simply cannot master, and he has to throw it away.

The Four Huntings will tour in a new edition of "The Fool House," re-written by Lew Hunting.

Nellie Seymour and Nestor are at Hathaway's, New Bedford, this week, with Miss Seymour arrayed in a sheath gown. New Bedford survives.

VARIETY ARTISTS' ROUTES

FOR WEEK AUGUST 24

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from AUG. 23 to AUG. 30, inclusive, dependent upon the opening and closing dates of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"G. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A
A B C D Girls, 320 W. 96, N. Y.
Abdallah Bros., Three, Wash., Spokane, Wash.
Abbott, Andrew, Co., 207 W. 38, N. Y.
Acton & Kloris & Co., 1553 Broadway, N. Y.
Acker & Gliddy, 107 W. 42, N. Y.
Adair & Dolin, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams, E. Kirke & Co., St. Louis Am. Co., Indef.
Adams & Halligan, 2008 Wabash, Chicago.
Adelyn, Box 249, Champaign, Ill.
Adams, Mabel, Temple, Detroit.
Addison & Livingston, Alhambra Beach, Tampa.
Agce, John, Ringling Bros., C. R.
Abern, Chas., Troupe, Trent, Trenton.
Aberns, The, 200 Colorado, Chicago.
Alabama Comedy Four, 253 W. 30, N. Y.
Albense & La Brant, 212 E. 25, N. Y.
Albani, Woodstock, N. Y.
Alberto, Barnum & Bailey, C. R.
Alburtus & Miller, Monrovia, Cal., c. o. Miller.
Aldo & Vannerson, Palladium Pk., Union Hill, N. J.
Alexander, Rose, Midget, Wildwood, N. J., Indef.
Allen, A. D., 74 Pleasant, Montclair, N. J.
Allen, Ed, Campbell Bros., C. R.
Allen, Searle & Violet, 222 E. 14, N. Y.
Allen, Leon & Bertie, Orpheum, Zanesville, O.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
Allman, Joe, Hippo., Milwaukee.
All, George, 319 W. 58, N. Y.
All, Hunter & All, Star, Seattle.
Alpha Trio, Majestic Theatre Bldg., Chicago.
Alpine Troupe, Cole Bros., C. R.
Alzona Zoller Trio, Tumbling Pk., Bridgeton, N. J.
Alvord, Ned, Ringling Bros., C. R.
Alvares Troupe, Ringling Bros., C. R.
American Banjo Four, 1431 Broadway, N. Y.
Americus Comedy Six, 201 Dearborn, Chicago.
American Dancers, Six, Bennett's, Ottawa.
American News Boys, Trio, Gem, Newark, Indef.
Anderson & Ellison, 812 Chestnut, Erie, Pa.
Angel Sisters, 604 W. New York, Indianapolis.
Apollo Bros., Atlantic Garden, Atlantic City.
Archer, Obie, Bijou, Newark, Ohio, Indef.
Ardell Bros., 914 Sandals, Canton, O.
Ardell, Lillie, Hull, Mass., Indef.
Ardelle & Leslie, 31, Sheedy's, Fall River.
Ardo, Ringling Bros., C. R.
Arlington, Harvey, 2170 Wylie, Pittsburg.
Ardo & Eddo, 500 E. 84, N. Y.
Arnold & Felix, Jamaica, L. I.
Arberg & Wagner, 1412 Tremont, N. Pittsburg.
Arldon, The, 148 W. 58, N. Y.
Arlington Four, Farm, Toledo.
Armita & Burke, 519 Ringgold, Cincinnati.
Armound, Grace, Windsor Clifton Hotel, Chicago.
Arnott & Gunn, 215 6th Ave., N. Y.
Arthur, W. J. Columbia, Knoxville, Indef.
Astaires, The, 42 Eldon, Pl., Highwood, N. J.
Astrelas, The, 310 W. 446, N. Y. City.
Atlantic Comedy Four, 129 Stockholm, Brooklyn.
Auberts, Les, 14 Frobel Str. 111, Hamburg, Ger.
Auburns, Three, 335 Beacon, Somerville, Mass.
Auer, The, 37 Hygate, Southend-on-Sea, Eng.
Avery, Capt., Geo., 12 Lawrence Rd., So. Ealing, London, England.
Austin, Claude, 80 No. Clark, Chicago.
Austins, Tossing, Palace, Warrington, Eng.
Avery & Pearl, 653 Wash. Boul., Chicago.
Ayres, Howard, 520 Risher, Phila.
Azora, Miss, Barnum & Bailey, C. R.

B
Baader, La Velle Trio, 383 N. Christiansa, Chicago.
Babcock, Theodore, & Co., Sheela's, Toronto.
Bachman, Marie, Grand, Los Angeles, Indef.
Baernstein, Harry, Bijou, Racine, Wis., Indef.
Baker, Nat C., 32 Division, N. Y.
Baker, Chas. B., 72 Moringside, N. Y.
Baker & McIntyre, 3924 Reno, Phila.
Baker Troupe, Ringling Bros., C. R.
Banks & Newton, 1553 Broadway, N. Y.
Bannacks, The, Barnum & Bailey, C. R.
Banta Bros., Folly, Chicago, Indef.
Baldwin & Shea, 701 Pine Grove, Chicago.
Billings & Blaney, 135 Endicott, Worcester.
Barrow, Musical, 1215 Jefferson, Brooklyn.
Barnes & Crawford, 224 Horton, Detroit.
Barrett, Marjorie, Hotel Hargrave, N. Y.
Barry, Katie, 541 W. 158, N. Y.
Barry & Hughes, Green Room Club, N. Y.
Barry & Wolford, Bennett's, Montreal.
Bates, L. Allen, Zanesville, Ohio.
Battis, Carl Wm., Pine Lake, Ind.
Barnes & Levina, State Hotel, Chicago.
Batro & McCue, 819 No. Second, Reading.
Bartlett, Mr. & Mrs. Guy, 353 W. 58, N. Y.
Bartlett, Al., Hunt's Hotel, Chicago.
Barnett, John, 5135 Chancellor, Phila.
Bates & Ernest, 201 So. University, Peoria, Ill.
Bates, George, Barnum & Bailey, C. R.
Bates & Neville, 46 Gregory, New Haven.
Baxter, Sid & Co., 940 Myrtle, Oakland, Cal.
"Barton," 2531 N. Hollywood, Phila.
Bawn, Harry, Empire, Camberwell, S. E., London, Eng.
Baum, Will, 97 Walcott, New Haven.
Bay City Quartette, 1595 Gates, Brooklyn.
Be Anos, The, 2442 Charlton, Chicago.
Beyer, Ben & Bro., 1406 Bryant, Bronx, N. Y.

Beard, Billy, Geo. Primrose's Minstrels.
Beattie, Bob, 694 E. 143, N. Y.
Beatties, Juggling, 137 Park, Paterson.
Beauvais, Arthur & Co., Victor House, Chicago.
Bedell Bros., 211 E. 14, N. Y.
Bedini, Donat, & Dogs, 229 W. 38, N. Y.
Beecher & May, 23 Atlantic, Bridgeton, N. J.
Belmel, L., Musical, 340 E. 87, N. Y.
Belford, Al G., Frank A. Robbins, C. R.
Belford Bros., Ringling Bros., C. R.
Bell & Richards, 211 E. 14, N. Y.
Bell, Crystal, 308 Wayne, Hamilton, O.
Bell, Frank, 1553 Broadway, N. Y.
Bell Boys Trio, Crystal, Denver.
Bell, Chas., Ringling Bros., C. R.
Bell, Hazel, Ferns, New Castle, Ind.
Bella, The, Barnum & Bailey, C. R.
Bennett, Laura, 14 Linden, Jersey City, N. J.
Bensons, Musical, Gen. Del., Chicago.
Benton, Lew, 229 W. 38, N. Y.
Bentley, Musical, 111 Clipper, San Francisco.
Benton, Maggie, 714 Tibbets, Springfield, O.
Berkes, The, 409 W. 30, N. Y.
Bergin, E. Howard, Adelbert Hotel, Kansas City.
Bernier & Stella, 22 Haywood, Providence.
Berry & Berry, Britannia-on-Bay, Ottawa.
Beverly, Frank & Louise, 288 Merrick, Detroit.
Beun, Teddy, Osborne Hotel, Atlantic City.
Biebia, Musical, Lodge, Clowdcroft, New Mex.
Big City Quartette, Orpheum, San Francisco.
Big Four, 50 Boulevard Rd., Weehawken, N. J.
Billings & Blaney, 138 Endicott, Worcester, Mass.
Bingham, 335 Beacon, Somerville, Mass.
Bingham, Kittle, 335 Beacon, Somerville, Mass.
Binney & Chapman, Gem, Columbia, Tenn., Indef.
Birch, John, 133 W. 45, N. Y.
Black & Leslie, Lakeside Park, Dayton, O.
Black Patti Troubadors, Sept. 5, Boonton, N. J.
Blondell, J. George, 50 E. Houston, N. Y.
Blue Cadets, 51 Hanover, Boston.

Blush, T. E., 3241 Haywood, Denver.
Blair, Rose, 70 W. 50, N. Y.
Blanchard, Eleanor, Grand, Portland, Ore.
Boorum, Mattie, 154 Clifton Pl., Brooklyn.
Booth & Gordon, 449 W. 2nd, Long Beach, Cal.
Bobker, Henry, 63 Forsyth, N. Y.
Boises, The, 44 Curtis, Grand Rapids.
Borella, Arthur, Barnum & Bailey, C. R.
Bottomley Troupe, N. A. C., 13 Cedar, Brooklyn.
Bouldon & Quinn, Auburn Lake, Lewistown, Me.
Bowen & Florence, Wonderland Pk., Revere, Mass., Indef.
Bowers Comedy Quartet, Gayety, Toronto.
Bowers & Smith, 130 E. Everett, Mass.
Borani & Navarro, 130 E. 19, N. Y.
Bowen & Vetter, 810 N. Wash., Baltimore.
Borsini Troupe, Hagenbeck-Wallace, C. R.
Bordon & Zeno, 600 N. Wood, Chicago.
Bowman Bros., 326 W. 43, N. Y.
"Boys in Blue," Keith's, Newark.
Boyce, Jack, 1553 Broadway, N. Y.
Boyd & Veola, 119 E. 14, N. Y.
Bradford, The, 230 W. 41, N. Y.
Bradna & Derrick, Barnum & Bailey, C. R.
Bradley & Davis, Barnum & Bailey, C. R.
Bradshaw, Chas. H., Orpheum, San Francisco.
Brady, The, 280 W. 43, N. Y.
Brigham, Anna R., 28 Exchange, Binghamton.
Brinn, L. B., 23, Haymarket, London, Eng.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brays, The, Campbell Bros., C. R.
Breen, Harry, 31, Columbus, O.
Brindamour, 1402 Broadway, N. Y.
Brinson, Alice, Barnum & Bailey, C. R.
Britton, Sadie, Coliseum, Burlington, Ia., Indef.
Broud, Billy, 1553 Broadway, N. Y.
Brobst Trio, Pottsville, Pa.
Brooks & Clark, 2464 Paton, Philadelphia.
Brooks & Jeanette, 1602 Madison, N. Y.
Brooks & Vedder, Washington, Spokane.
Brown, The, B. F. D., No. 8, Topeka, Kas.
Brown, E. A., 1553 Broadway, N. Y.
Brown, George, Barnum & Bailey, C. R.
Brown & Navarro, 4 W. 135, N. Y.
Brown & Wilmet, 71 Glen, Malden, N. Y.
Brown & Wright, 344 W. 45, N. Y.
Brown, Flora, 1553 Broadway, N. Y.
Brown, Mr. & Mrs. Hotel Everett, N. Y.
Brown & Le Van, 806 Caldwell, N. Y.
Brues, The, 1525 State, Chicago.
Brunettes, Cycling, O. H., Butte, Pa.
Bryant & Saville, 2323 N. Boulevard, Phila.
Burke & Finn, 44 7th Ave., N. Y.
Burton & Brooks, Fair Haven, N. J.
Buck Bros., 90 Mill, Brooklyn.
Buckley, Musical, 1340 Brook, N. Y.
Buckeye Trio, 646 E. Center, Marion, O.
Burdette, Madeline, 212 W. 44, N. Y.
Burke, John & Mae, Orpheum, Portland, Ore.

Burke, John P., Flood's Park, Baltimore.
Buckley's Dogs, Ringling Bros., C. R.
Buckeye State Four, 2804 E. 57, Cleveland.
Buccos & Clara, Barnum & Bailey, C. R.
Burgess, Harry, E. 1, 6340, New York.
Burke, Wm. H., 84 Barston, Providence.
Burke-Touhey & Co., East Haddam, Conn.
Burke & Urtine, 119 E. 14, N. Y.
Burns, Harry, Vaudeville, Petersburg, Va.
Burns, Morris & Co., 34 Hernen, Jersey City.
Burns & Emerson, 1 Place Boledieu, Paris.
Burns & Robbins, Bijou, Newark, Indef.
Burnell, Lillian, 511 W. North, Chicago.
Burton & Burton, 145 Lawrence, Brooklyn, N. Y.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.
Burrows, Travers Co., Verplanck, N. Y.
Bush & Elliott, 1354 55, Brooklyn.
Busler, Walter H., Orpha, Madison, Wis., Indef.
Bulger, Jesse Lee, Northside, Pittsburg.
Burtinos, The, Ringling Bros., C. R.
Busch, Johnny, Gen. Del., Atlantic City, Indef.
Butler & Lamar, 2319 S. Boulevard, Philadelphia.
Buxton, Chas., Crystal, Menasha, Wis., Indef.
Byers & Hermann, Orpheum, Minneapolis.
Byrd & Vance, 1622 Wrightwood Ave., Chicago.
Byron & Blanch, 166 3d, Jersey City.
Byron & Langdon, Orpheum, St. Paul.
Byrons' Musical Five, 5138 Indiana, Chicago.

C
Caesar & Co., Frantz, St. Charles Hotel, Chicago.
Cain Sisters, Empire, Youngstown, O., Indef.
Campbell & Cully, 1633 Bourbon, New Orleans.
Caldera, A. K., 125 Washington, Hoboken.
Calder & Waldron, 251 W. 92, N. Y.
Calvin, James, 445 W. 64, Chicago.
Callahan, Joseph, 1553 Broadway, N. Y. City.
Callahan & St. George, Manchester, Eng.
Cameron & Flanagan, 705 4th, Ft. Madison, Ia.
Cannon, Jack & Gilda, Hotel Rexford, Boston.
Carmley & Burke, 1844 Atlantic, Brooklyn.
Carey & Stamp, 1553 Broadway, N. Y.
Carrey Bros., Bennett's, Montreal.
Carrillo, Leo, c. o. VARIETY, N. Y.
Carlsile & Baker, 127 W. 53, N. Y.
Carrie, Mlle., Orpheum, Kansas City, Mo.
Carlos, Chas., 104 W. 40, N. Y.
Carol Sisters, 316 W. 140, N. Y.
Carmen Sisters, Empire, San Francisco, Indef.
Carmontilla, Columbus Flat 5, Jacksonville.
Carroll & Cooke, Hotel York, N. Y.
Carroll & Judge Trio, Ringling Bros., C. R.
Carroll, Nettie, Barnum & Bailey, C. R.
Carrollton, Chas. G. Earl, Pueblo, Col.
Carson, Willard, 2210 N. Lambert, Phila.
Carson & Devereaux, 305 Scameroon, Evansville.
Carson Bros., Fair, La Porte, Ind.
Caron & Farnum, 235 E. 24, N. Y.
Carter, Chas. J., "Milton," Queens, Sydney, Aus.
Carter, Taylor & Co., 711 E. 176, N. Y.
Carter & Waters, 158 Greenfield, Buffalo.
Carters, The, 921 Ninth, Lasalle, Ill.
Cartmell & Harris, 180 Nevins, Brooklyn.
Carver & Murray, 229 W. 38, N. Y.
Casettas, The, 4013 So. Artesian, Chicago.
Casey & Craney, 154 So. 5, Elizabeth.
Cassidy, James J., Woodland Pk., Ashland, Pa.

Caswell, M. & Arnold, Touring, So. Africa.
Castano, Edward, 104 W. 61, N. Y.
Celest, 74 Grove road, Clapham Park, London.
Chadwick Trio, 229 W. 38, N. Y.
Chameroys, The, 1351 43, Boro. Park, N. Y.
Chamreil & Schuyler, 210 Prospect, Brooklyn.
Chapin, Benjamin, Lotus Club, N. Y.
Chase & Carma, 934 E. 53, Chicago.
Cherlie, Doris, Follies of the Day B. R.
Chester & Jones, 211 E. 14, N. Y.
Chinquilla, Princess, Shoreview Pk., Jamaica, L. I.
Christy, Wayne G., 776 8th Ave., N. Y.
Church City Four, Horton Lodge, Lake George, N. Y.
Claire, Ina, Henderson's, Coney Island.
Clare, Sydney, 64 E. 110, N. Y.
Clairmont, 2051 Ryder Ave., N. Y.
Clark & Duncan, Olympic, Chicago.
Clark, Edward, 1553 Broadway, N. Y.
Clark, Geo. G., 2404 Patton, Phila.
Clark, John F., 130 Feronia, Rutherford, N. J.

Clarke, Harry Corson, 130 W. 44, N. Y.
Clark & Sebastian, Barum & Bailey, C. R.
Clarke, Della, Sheela's, Toronto.
Clarke, Wilfred, Majestic, Milwaukee.
Clarke, Three, Ringling Bros., C. R.
Claudius & Scarlet, 471 60th St., Brooklyn, N. Y.
Claus & Radcliffe, 15 Old Broadway, N. Y.
Clemento, Frank & Etta, 129 W. 27, New York.
Clements, Dudley, Brighton Beach, Music Hall.
Clifford & Burke, Orpheum, Seattle.
Clifford, Billy S., Cliffords, Urbana, O.
Clifford, George A., Comedy, Brooklyn, Indef.
Clifford & Nolan, Cohen's Hotel, Levee, B'klyn.
Clifford & Ralpin, 1975 Bergen, Brooklyn.
Clifford, Lew, 123 Ave. C, N. Y.
Clifton, Chris., 43 W. 28, New York.
Clipper Sisters, 46 Blawett, Seattle.
Clivette, 274 Indiana, Chicago.
Clito & Syvester, 404 Walnut, Phila.
Clroy & Rochella, 87 Park, Attelboro, Mass.
Clover Comedy Club, 333 Sydenham, Phila.
Cogswell, Cycling, 246 W. 21, N. Y.
Cox, Lonzo, 5511 Lake, Chicago.
Coate, Charlotte & Margaret, 1553 B'way, N. Y.
Coby & Garron, 989 Putnam, Brooklyn.
Collins, Eddie, Oshkosh, Wis., Indef.
Collins, Nina, 205 W. 102, N. Y.
Collins & Brown, Columbia, St. Louis.
Comrades, Four, 834 Trinity, N. Y. C.
Conklin, Billy W., 441 W. 10, Erie, Pa.
Courtney & Jeanette, 658 14th Pl., Jacksonville.
Costello & Lawrence, 249 So. May, Chicago.
Connors, George, Barnum & Bailey, C. R.
Connolly, Mr. & Mrs. E., 6140 Indiana, Chicago.
Conlon & Carter, 1553 Broadway, N. Y.
Connolly & Connolly, 128 Graves, Chillicothe, Mo.
Connelly, Edward, Lake Sunapee, N. H., Indef.
Conway & Leland, Palace, Warrington, Eng.
Cook, Frank, Austin & Stone's, Boston, Indef.
Cooke, Maurice B., 3154 Prairie, Chicago.
Cooke & Mother, 3104 Prairie, Chicago.
Cooper, Jas. & Lucia, 2111 Amsterdam, N. Y.
Cooper & Robinson, 322 Mott, Bronx, N. Y.
Corellis, Three, Hagenbeck-Wallace, C. R.
Cornelius, Eight, Ringling Bros., C. R.
Corners, Grimes, Newfield, N. Y.
Cossar, Mr. & Mrs., 306 W. 121, N. Y.
Cotton, Lola, Cuba, N. Y.
Coubay, William F., 404 W. 34, N. Y.
Courtney & Dunn, Atlantic City, N. J., Indef.
Couthout, Jessie, 6632 Harvard, Chicago.
Courtleigh, W. M., Lamb's Club, N. Y.
Cowler, Jimmie, 88 Carroll, Binghamton.
Crave, Nick, 983 Columbus, N. Y.
Crawford & Manning, 258 W. 43, N. Y.
Cremes, De Witt, 633 Church, Ann Arbor, Mich.
Crook & Co., 1404 Erie, Phila.
Cressy & Dayne, Orpheum, Oakland.
Criterion Male Quartette, 150 5th Ave., N. Y.
Cronin, Morris, 21 Alfred Place, London, England.
Cross, Billy, 2830 Sarah, Pittsburg.
Cross, Will II. & Co., 358 Dearborn, Chicago.
Crucible, Mysterious, 241 Heyward, Brooklyn.
Cunningham, Bob and Daisy, 112 E. Wash., Champaign, Ill.
Cunningham & Marion, 183 E. 94, N. Y.
Cummings & Merley, Unique, Los Angeles, Indef.
Cunningham & Smith, 183 E. 94, N. Y.
Curtin & Blossom, 91 Newell, Greenpoint, B'klyn.
Curtis, Allen, 2256 Marion, Denver.
Curtis, Sam J. & Co., 31 Garrick, Wilmington.
Curzon Sisters, Coliseum, London, Eng., Indef.

D
D'Alvini, Rocky Point, R. I., Indef.
Dahl, Katherine, 309 Columbus, N. Y.
Dahl, Dorothy, 309 Columbus, N. Y.
Daly & O'Brien, 418 Strand, London, Eng.
Dallivette & Co., Theatre, Niagara Falls, Indef.
Dale, Wm., Crystal, Elkhart, Ind., Indef.
Daly & Devere, 115 E. 15, N. Y.
Dale, Doty, Dainty, 252 W. 36, N. Y.
Daley Bros., 1879 No. Main, Fall River, Mass.
Daniel, Joseph, 16 Tower, Forest Hill, Mass.
Dare, Harry, 325 E. 14, N. Y.
Darling, Phil, Sells-Floto, C. R.
Darmody, Woburn, Mass.
Darwin, Ringling Bros., C. R.
Dalton, Fen, 175 Irving, Brooklyn, N. Y.
Davenport, John, Yankee Robinson, C. R.
Davenport, Sick & Norma, John Robinson, C. R.
Davenport, Flonnie, 1313 So. Hancock, Phila.
Davenport, Victoria & Orrin, Barnum & Bailey.
Davey, Dancing, Circle Diamond Ranch, Thatchers, Col.
Davis & La Roy, Pittsburg, Pa., Indef.
Davis, Edwards, 1553 Broadway, N. Y.

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WORDWRIGHT.

Davis, Floyd, Temple, Boulder, Col., indef.
Davis, Hal & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Mark & Laura, Bijou, Norwalk, O.
Dawn, Zella & Co., 357 E. Market, Akron, O.
Dawson & Whitfield, 346 E. 58, N. Y.
Day, Carita, 586 7th Ave., N. Y.
Dean, Al, Barnum & Bailey, C. R.
Deaton, Chas. W., c. o. Bert Levy Co.
Deaves, Harry & Co., Antomston, Bergen Beach.
Deery & Francis, 328 W. 30, N. Y.
Delmore & Oneida, 335 E. 43, N. Y. City.
Delmore & Wilson, 25 Schuylk Pk., Rockaway, L. I.
Delmo, 38 Rose, Buffalo, N. Y.
Delmore & Darrell, 1515 Ninth E. Oakland, Cal.
Delmore, Misses, 418 W. Adams, Chicago.
Delavoye & Fritz, 2067 Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, indef.
De Loris, Musical, 218 Swan, Buffalo.
De Veau, Hubert, 3644 Prospect Pl., Brooklyn.
De Camo, Chas., & Dogs, 8 Union Square, N. Y.
De Cotret & Rego, Crescent, Chattanooga, Tenn.
Demaco, The, 114 N. D. Philadelphia.
Demoulo & Belle, Englewood, N. J., indef.
Denman, George, Barnum & Bailey, C. R.
Deonza Bros. & Co., Carre, Amsterdam, Holland.
De Fne & Estes, 2448 Cornell, Indianapolis.
De Haven Sextet, Orpheum, San Francisco.
De Trickey, Coy, Hunt's Hotel, Chicago.
De Mario, Ringling Bros., C. R.
De Mont, Robert, Trio, 722 W. 14 Pl., Chicago.
De Muths, The, 26 Central, Albany.
De Renzo & La Due, Wonderland, Minneapolis.
Devine, Doc, Ashland Hotel, Phila.
De Van, Johnnie, 2553 Vernon, Chicago.
De Vay & Miller, 209 E. 14, N. Y.
De Velde & Zelds, Fair, Wilkes-Barre, Pa.
De Vere, Madeline, 54 W. 125, N. Y.
De Young, Tom, 156 E. 113, N. Y.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Devlin, Prof., 2611 Cumberland, Philadelphia.
Devlin & Elwood, 1553 Broadway, N. Y.
Drike, Lillian Mary, Brooklyn Stock Co., indef.
Diamond & May, Fischer's, Los Angeles, indef.
Dickinson, W. S., 2910 Vine, Lincoln, Neb.
Dilla & Templeton, Columbus, O., indef.
Dillie, Max, Ringling Bros., C. R.
Dixon, Bowers & Dixon, Farm, Toledo.
Dixon, Nona, 5026 Carpenter, Chicago.
Dollar Troupe, Barnum & Bailey, C. R.
Donna, 411 Keystone Bank Bldg., Pittsburgh.
Donnelly & Rotall, 3 Copeland, Boston.
Donnet, Ira, 133 W. 45, N. Y.
Doherty, Lillian, Wintergarten, Berlin, Ger.
Dohn, Robert, Barnum & Bailey, C. R.
Donavan, Emma, Hagenbeck-Wallace, C. R.
Dorsch & Russell, Grand, Tacoma.

Doric Quartette, 100 Wells, Toronto.
Dotson, Howard, 435 Bingham, Reading.
Dove & Lee, 203 W. 144, N. Y.
Doyle, Maj. Jas. D., 1553 Broadway, N. Y.
Downey, Leslie T., Dreamland, Racine, Wis.
Dreano, Josh., Revere House, Chicago.
Drew, Dorothy, Empire, Johannesburg, So. Africa.
Du Bois, Great, 3001 N. Main, Bridgeport.
Dudley, O. E., Crystal, Ind., indef.
Duff & Walsh, 2503 Fairmount, Philadelphia.
Dunne, Thos. P., 128 E. 19, N. Y.
Duncan, A. O., Columbia, Spokane.
Duncan, Tom, Ringling Bros., C. R.
Dunedin Troupe, Empire, Liverpool, Eng.
Dunn, James, 464 W. 51, N. Y.
Dunn & Miller, Richmond Hotel, Chicago.
Duprez, Fred, Martin Luther Str. 9, Berlin.
Dupree, Jeanette, 164 Fulton, Brooklyn, N. Y.
Duttons, Three, Ringling Bros., C. R.

Eckel & Du Free, Lake Compounce, Bristol, Conn.
Eckhoff & Gordon, Rice & Bortons, B. E.
Edgertons, The, Orpheum, St. Paul.
Edinger Sisters, James Adams Co., Greenwood, S. O.

Edmonds, Fred E., Bucklin Hotel, Elkhart, Ind.
Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Monie, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Edwards, Robert M., & Family, 114 W. 109, N. Y.
Edwards, The, 100 W. Stockton, N. S., Pittsburg.
Edyth, Rose, 346 W. 23, N. Y.
Edwards & Vaughan, 2089 Lawrence, Phila.
Egbert, H., Master, Bijou, Wildwood, N. J., indef.
Egner, Fred, Barnum & Bailey, C. R.
Ehrendall Bros., 1344 Leffingwell, St. Louis.
Elastic Trio, Majestic, Pittsburgh, indef.
Eltinge, Julian, N. Y. Theatre, N. Y., indef.
Elliot & West, Bijou, Williston, N. D.
Ellsworth, Charley, 64 E. 11, St. Paul.
Emmett, Hugh J., & Co., Unique, Minneapolis.
Engleton, Nan, 415 W. 87, N. Y.
Emery's, The, Dedham, Mass.
Emerald, Connie, 41 Holland, Bristol, London, Eng.

Emerald Trio, 443 Central Ave., Brooklyn.
Ellsworth, Mr. & Mrs. H., National Hotel, Chi.
Emerson & Baldwin, Hansa, Hamburg, Ger.
Emmett & Lower, 2433 Turner, Phila.
Emperors of Music, Four, 431 W. 84, N. Y.
Empire Corner Four, Queens Hotel, London, Eng.
Epps & Loretti, 21 W. 27, N. Y.
Erb & Stanley, Moline, Ill.
Ergott & King, Circus Siniell, Warsaw, Russia.
Esmeralda, 8 Union Square, N. Y.
Espe, Dutton & Espe, Orpheum, St. Paul.
Eugene Trio, 886 E. Orange Grove, Pasadena, Cal.
Edgertons, The, Orpheum, Salt Lake.
Emmett, H. W., 2433 Turner, Phila.
Evans & Lloyd, 923 E. 12, Brooklyn.
Evans, Marie, 4622 Calmet, Chicago.
Everett & Eckard, Majestic, Weatherford, Tex.
Excelsa, Louise, Hagenbeck-Wallace, C. R.

Faber, Aista, Hagenbeck-Wallace, C. R.
Fagan & Merlam, Shirley, Mass., indef.
Fairchilds, Mr. & Mrs., 141 Wells, Wilkes-Barre.
Fairchild, Violet, 465 N. Marshallfield, Chicago.
Falls, Billy A., 593 Syrel, Rochester.
Farson & Ramsey, Danlop Hotel, Atlantic City.
Farlandau, Camille, Palace, Boston.
Farb, Dave, 515 W. 6, Cincinnati.
Farlandau, Ilme Doll, Crescent Garden, Bevere, Mass.
Farrell & Le Roy, 1721 First, N. W., Wash., D. C.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, London.
Fasscos, Four, Barnum & Bailey, C. R.
Fay, Anna Eva, Melrose, Highlands, Mass.
Fay, Coley & Fay, 1553 Broadway, N. Y.
Fay, Eva, 139 W. 43, N. Y.
Fays, The, 135 W. 47, N. Y.
Fell, Pearl Cleone, Palace Hotel, Chicago.
Fentile & Carr, Orpheum, Los Angeles.
Faust Brothers, 242 W. 43, N. Y.
Favars, Marguerite, Saratoga Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Ferguson, D. & B., 68 W. 53, Bayonne, N. J.
Ferguson & Du Free, 313 E. 71, N. Y.
Fischer, Joe G., 249 Market, Newark.
Fiddler & Shelton, Kelt's, Phila.

Fields & Hanson, Terrace, Belleville, N. J.
Fields, Harry W., 385 Bluehill, Roxbury, Mass.
Fields, W. C., Hippodrome, London, Eng., indef.
Fields, Will H., Unique, Minneapolis.
Fillmore, Nellie, 541 W. Garfield, Chicago.
Filson & Errol, 230 Magnolia, Hollywood, Cal.
Fink, Henry, 150 Potomac, Chicago.
Fisher Troupe, Barnum & Bailey, C. R.
Fisher, Mr. & Mrs., 531 Wash., Brookline, Mass.
Fiske & McDonough, 753 Jennings, N. Y.
Flatow & Dunn, 111 W. 96, N. Y.
Fletcher, Charles Leonard, 31, 5th Ave., N. Y.
Flynn, Jas. A., 1218 Penn Ave., Washington.
Floede, Nellie, 241 W. 43, N. Y.
Florence, Six, Barnum & Bailey, C. R.
Flynn, Earl, 3334 Prospect, Kansas City.
Foley, Jack, Ringling Bros., C. R.
Fontinelle & Co., Unique, Minneapolis.
Forber, The Marvel, 153 W. 9, So. Boston.
Ford, Famous, 381 Gates, Brooklyn.
Fortuna & De Virne, Hagenbeck-Wallace, C. R.
Foreman, Edgar & Co., 1553 Broadway, N. Y.
Foster, George, 86 N. Clark, Chicago.
Foster, E., & Dog, 211 Pearl, Brooklyn.
Fox & Hughes, Empire, Boise, Idaho, indef.
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Frevoli, Frederick, O. H., Elmira, N. Y.
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Fuller, Ida, 138 Alexander Ave., N. Y.
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Fulton, May, 120 W. 16, N. Y.

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 Hays Uncerling, Lakeside Pk., Dayton, O.
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 Hermann, Adelaide, Gilecy House, N. Y.
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 Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.
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 Hill, Cherry & Hill, 197 Bay 20, Bath Beach.
 Hild, Irene, 148 Morgan, Buffalo.
 Hillard, Robert, Palace, London, Eng., Indef.
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 Hyde, Walt, M., & Co., 3508 S. Pittsburg.
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I

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 Inman & Walters, Bijou, Hancock, Mich.
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 Italia, Collins' Gardens, Columbus, O.

J

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 Jansen, Herr & Co., National, Havana, Cuba.
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 Jenkins & Clark, Box 205, Appleton, Wis.
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 Jennings & Jewell, 3328 Arlington, St. Louis, Mo.
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 Jerome, Nat. S., 1287 Washington Ave., N. Y.
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K

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Leyden, Margaret, 387 Veroy, Chicago.
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Lester, Will, 281 John R., Detroit.
Lewis & Harr, 131 W. 16, N. Y.
Lewis, Phil, 121 W. 116, N. Y.
Lewis & Young, 201 So. 4, Bklyn.
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Lomison, Willard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., Indef.
Long, Frank L., 422 No. Anderson, Elwood, Indef.
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Lowry, Mr. & Mrs. Ed., 44 E. Cross, Baltimore.
Luckie & Yoast, 359 Sumpter, Brooklyn.
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M

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St. Elmo, Leo, Majestic, St. Paul.
Strickland, E. C., 208 Elliott, Buffalo.
Stutman & May, 1553 Broadway, N. Y.
Stuart & Keeley, 822 College, Indianapolis.
Stuart, J. Francis, Park, Phila., Pa.
Sullivan, W. J., Bijou, Jamestown, N. D., Indef.
Sullivan Bros., So. High, Milford, Mass.
Sully & Daly, Hotel Cyphers, E. E., Pittsburg.
Sully & Phelps, O. H., Merrill, Wis.
Summers & Winers, 2329 Prairie, Chicago.
Sutter & Burns, 211 Walworth, Brooklyn.
Swail & Oatman, Bronx City, Ia.
Swain & Powers, Buffalo Bill, C. R.
Sweet, Eugene, 25 Cherry, Providence, R. I.
Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., 718 W. 62, Chicago.
Trow, Barnum & Bailey, C. R.
Symonds, Jack, Suburban Pk., Baltimore.
Symphonis Musical Trio, 26 N. Jefferson, Dayton.

T

Taneau, 10 Central, Brooklyn.
Taneau, Felix & Clayton, 351 E. 93, N. Y.
Tanka, Ringling Bros., C. R.
Tegge & Daniel, 2148 No. Robey, Chicago.
Tempest Trio, 124 Bonaue, Jersey City.
Templeton, Clarice, 2107 Wylie, Pittsburg.
Terry & Lambert, Palace, London, Eng.
Thayer, Joe, Ashmont House, Lynn, Mass.
The Quartette, 1553 Broadway, N. Y.
Taylor, Mae, 2306 So. 12, Phila.
Travers, Belle, 207 W. 38, N. Y.
Thatcher, George, N. Y. Theatre, N. Y., Indef.
The Quartette, G. O. H., Wheeling, W. Va.
Thomas, David, c. o. Moyer, Atlanta, Ga.
Thompson, Harry, 112 Covert, Brooklyn.
Thompson Sisters, Davenport, Ia., Indef.
Thorne, Mr. & Mrs., 444 St. Nicholas Ave., N. Y.
Thornton, Geo. A., 1547 Broadway, N. Y.
Thaleros, Hagenbeck-Wallace, C. R.
Tasmanians, Hagenbeck-Wallace, C. R.
Thurston, Leslie, 65 Lexington, N. Y.
Tiddlewinks & Dugan, 603 Hudson, N. Y.
Tierney, Belle, 74 N. Main, Woonsocket, R. I.
Tieches, The, 114 E. Liverpool, O.
Tierney & O'Dell, 31, Majestic, Denver.
Timney, Frank H., 812 Moore, Philadelphia.
Tivoli Quartette, Lake Michigan Pk., Muskegon, Mich.
Toma, Tumbling, 2789 Fulton, Brooklyn, N. Y.
Toledo, Sydney, Bayale, L. I.
Tomkins, Wm., 51st L., Telegraph, Oakland.
Townsend & Co., Temple, Detroit.
Tracey & Carter, 1553 Broadway, N. Y.
Trainour & Dale, 1553 Broadway, N. Y.
Trizie Trio, 876 N. Randolph, Phila.
Trillers, The, 846 E. 20, N. Y.
Troadours, Three, 226 Park, Newark.
Truesdell, Mr. & Mrs., Somers Center, Westchester, N. Y.
Turner, Bert, Le Roy, Minn.
Turnour, Jules, Ringling Bros., C. R.
Turpin, Ben, 310 E. Superior, Chicago.
Ty Bell Sisters, Sells-Floto, C. R.

Tyce, Lillian, 733 Mt. Prospect, Newark.
Tyroleaus, Rainer's, White Fish Bay, Milwaukee.

U

Ullrich, Fritz, 206 W. 44, N. Y.
Urma Slaters, Barnum & Bailey, C. R.
Usher, Claude & Fannie, Orpheum, Spokane, Wash.
U. S. Singing Four, 350 E. 137, N. Y.

V

Vardelles, The, Renova, Renova, Pa.
Vardman, National Hotel, Chicago.
Verdman & Johnson, 609 Orchard, Chicago.
Vardos, Perry & Wilbur, 8 Union Sq., N. Y.
Vaggas, The, 4, Green, Auburn, N. Y.
Valdare & Varno, Halls, Laporte, Ind.
Valdare, Besale, 76 W. 85, N. Y.
Valoise Bros., 590 Fairfield, Bridgeport.
Van, Chas. & Fannie, & Co., Orpheum, St. Paul.
Vanderbilt, The, Box 180, Fort Worth, Tex.
Van Epps, Jack, Far Rockaway, L. I., Indef.
Van Dorn & McGill, 241 Henward, Brooklyn.
Van, Miss M., Ringling Bros., C. R.
Variety Quartette, Colonial Belles, B. R.
Vasco, Empire, London, Eng.
Veda & Quintaro, Globe Hotel, Belaire, O.
Vedmar, The, 749 Amsterdam, N. Y.
Verdi Musical Four, 46 W. 28, N. Y.
Vermette-Carpotille, Trio, 451 Brebeuf, Montreal.
Verna, Belle, 335 Beacou, Somerville, Mass.
Verne & Verne, 49 5th Ave., Chicago.
Viola & Engel, 223A Chauncey, Brooklyn.
Von Dell, Harry, 153 Broadway, N. Y.
Vynos, The, 31 Shubert, Utica.

W

Wade & Reynolds, Louisville, Ky.
Walters, Harry, 1553 Broadway, N. Y.
Warren & Faust, 242 W. 43, N. Y.
Wagner & Gray, 26 Farragut, Chicago.
Ward & Harrington, 418 Strand, London, Eng.
Ward, Lillian, Ranch, Plainfield, N. J.
Wahlund, Tekela Trio, 380 W. 125, N. Y.
Wait, Emilie, Olympic, Chattanooga, Tenn., Indef.
Waite, Willie, 224 Adams, St. Louis.
Waldorf & Menden, 110 Green, Albany.
Walker, Nella, Coliseum, Seattle.
Walker & Magill, 102 7th Ave., N. Y.
Walters & Johnson, Mt. Clemens, Mich.
Walton, Fred, St. James, L. I., Indef.
Walton, Irvin R., Fads & Follies Co.
Ward, Billy, Myrtle Ave., Brooklyn.
Wards, The, Ringling Bros., C. R.
Warner, Stanley M., 126 W. 112, N. Y.
Watson & Little, 301 W. 118, N. Y.
Ward Trio, 640, 32, Milwaukee.
Warner & Lakewood, 1553 Broadway, N. Y.
Warren, P. H., 4540 Nicolett, So. Minneapolis.
Washburn & Whitman, Crystal, Anderson, Ind.
Washer Bros., Oakland, Ky.
Watson, Sammy, Haymarket, Chicago.
Webb, Harry L., Beatrice, Neb.
Webb, Horace, Norris & Rowe, C. R.
Weber, Chas. B., 868 S. Orange, Newark.
Weed, Roy, 424 Lincoln, Chicago.
Wels, Casper H., Midget, Wildwood, N. J.

Weich, Jas., & Co., 248 Fulton, Buffalo.
Weurick & Waldron, 142 Lehigh, Allentown.
Westworth, Rose, Ringling Bros., C. R.
Westworth, Vesta & Teddy, 200 Pratt, N. Y.
Weston & Clare, 16 E. 11, N. Y.
West & Benton, 559 Front, Buffalo.
Wesley & White, Smith Ave., Coroua, L. I.
Weston, Sam, 16 E. 111, N. Y.
Wheeler Children, 2514 No. 25, Philadelphia.
Whalley & Whalley, Box 202, Fitchburg, Mass.
Wheeler, Little Children, 2514 No. 25, Phila.
Wheeler, The, 1553 Broadway, N. Y.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whelan & Searies, 1520 Glenwood, Phila.
White Hawk, 750 Westchester, N. Y.
Whitman, Frank, 333 W. 45, N. Y.
Whitehead, Joe, 408 W. 33, N. Y.
Wilder, Marshall P., 25 No. New Hampshire, Atlantic City.
Williams, Annie Leslie, 4224 Wabash, Chicago.
Williams, Cow Boy, Litchfield, Conn.
Williams, C. W., Richmond Hill, L. I.
Williams & Mayer, 309 W. 55, N. Y.
Williams & Weston, 208 State, Chicago.
Williamson & Gilbert, Hagenbeck-Wallace, C. R.
Williams & Stevens, 3516 Calumet, Chicago.
Wilson, Tony, Heloise & Armores Sisters, 1 Prima Rd., Brixton, London, S. E., Eng.
Wilson, Alf. & Mabe, 256 W. 37, N. Y.
Wilson Brothers, Orpheum, San Francisco.
Wilson, Frank, 1676 W. 23, Los Angeles.
Wilson, Jack, Co., 31 Trent, Trenton.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Raleigh, Campbell Bros., C. R.
Wincherman, V. E., 201 E. 14, N. Y.
Winkler & Kress, Garrick, Norristown, Pa.
Winstow, W. D., Barnum & Bailey, C. R.
Winston's Seals, Steeplechase Pk., Bridgeport.
Wood Bros., 207 E. 14, N. Y.
Wood, Francis, 3rd & Kingsley, Ashbury Park.
Woods, Lew, 5024A, Fairmont, St. Louis, Indef.
Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Woodward, Ed. & May, 124 E. Chicago, Chicago.
Wolfe & Vaughan, 610 Third, E. Cedar Rapids, Ia.
Wolf & Zedella, Oak Summit Pk., Anderson, Ind.
Wolford & Stevens, 150 W. Congress, Chicago.
Woodall, Billy, Gem, Statesville, N. C.
Wordette, Estelle & Co., 40 W. 34, N. Y.
Wormer Tots, 502 W. 3, Davenport, Ia.
Wormwood, Prof., Barnum & Bailey, C. R.
Worthley, Minthorne, 125 Lexington, N. Y.
Wotan, Barnum & Bailey, C. R.
Woulf, Edward, Barnum & Bailey, C. R.
Woulf, Mme. E., Barnum & Bailey, C. R.
Wygant & Wygant, 203 Hull, Brooklyn, N. Y.

Y

Yackley & Bunnell, Four Mile Pk., Erie, Pa.
Yaito Duo, 225 W. 38, New York.
Yamato Bros., Emerald, Adams Co., O.
Yarrick & Lalouda, 7 W. Church, Adrian, Mich.
Yeoman, George, 4566 Gibson, St. Louis.
Yull & Boyd, 1337 10th, Chicago.
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Young, Oille, & Bros., 30 Oak Summit Pk., Evansville.
Young, DeWitt C. & Sister, 58 Chittenden Ave., Columbus, O.
Youtucky, Prince, Barnum & Bailey, C. R.

Z

Zamloch & Co., 1080 62d, Oakland.
Zane, Mr. & Mrs. E. C., Escanaba, Mich., Indef.
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Zaras, 4, 104 W. 40, New York.
Zarell Bros., G. O. H., Pittsburg.
Zech & Zech, Wheelers, C. R.
Zeh & Zarrow Troupe, Bijou, Duluth, Minn., Indef.
Zeda, H. L., 211 E. 14, N. Y.
Zemo, Zemo Troupe, 671 Smith, St. Paul.
Zeno, Bob, 609 N. Wood, Chicago.
Ziegler, N. C., Columbia, Knoxville, Indef.
Zinn's Musical Com. Co., Butte, Indef.
Zimmer, John, 176 Maple, Buffalo.
Zobedi, Fred, 1431 Broadway, N. Y.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION.

Barnes & Conway, City Sports, B. R.
Blampham & Hehr, Golden Crooks, B. R.
Bowers, Walters & Crocker, Ramona Pk., Grand Rapids.
Carmen, Frank, Grand Family, Fargo, N. D.
Castellane & Bro., 303 3d St., Brooklyn, N. Y.
Conley, Anna & Effie, 31, Polk's, Hartford.
Dawson, Harry, Claude, Gwynn Oak Pk., Baltimore.
Dooley, Yed, Lake Grove Pk., E. Auburn, Me.
Eldridge Press, Luna Park, Washington, D. C.
Emerald, Maud & Charlie, 76 Rockwell Pl., Brooklyn, N. Y.
English Terrors, Four, City Sports, B. R.
Flaherty, Dan, City Sports, B. R.
Gilmore, Mildred, City Sports, B. R.
Harris, Sam, Vogel's Minstrels.
Hatchet, The, 155 W. 27, N. Y.
Hibbert & Warren, 31, Temple, Detroit.
Hilton Troupe, City Sports, B. R.
Hurley, Frank J., Novelty, Allegheny, Pa.
Irving, Musical, Santantago Pk., Pottstown, Pa.
Kartollid, The, De Rue Bros., Minstrels.
Knights, Dark Ten, Majestic, Des Moines.
Kratons, The, Sept. 1-30, Folies, Marigny, Paris, France.
La Belle Rose, City Sports, B. R.
Lewis & Chapin, Electric Pk., Dubuque, Ia.
Lorraine, Oscar, Majestic, Denver.
Maivern Troupe, Pat White's, Gaiety Girls, B. R.
Mason & Keeler, Glen Alex Farm, New Hartford, N. Y.
Morette Sisters, People's, Philadelphia.
Musketters, Three, City Sports, B. R.
Norton, Ned, 273 W. 38, N. Y.
Pope, J. C. & Dog, Wildwood, N. J.
Potts Bros. & Co., Sept. 7, Bijou, Saginaw, Mich.
Pugot, George E., Gaiety, Toronto.
Sennett, Anne, City Sports, B. R.
Singing Travelers, Wigwam, San Francisco.
Tennis Trio, Orpheum, San Francisco.

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Wilson's, Musical Three, Pat White's Gaiety Girls,
B. R.
Work & Ower, Kelth's, Boston.
Alvaretas, Three, Jersey Lilies, B. R.
Bader, La Velle Trio, Orpheum, Butte.
Banks, Breasle Duo, 31, Columbia, Cincinnati.
MacLaren, Musical, 31, G. O. H., Wheeling,
W. Va.
Pederson Bros., Harlem Pk., Rockford, Ill.
Rellly, Johnnie, G. O. H., Morganstown, W. Va.
Stafford, Frank W., Celeron Pk., Jamestown,
N. Y.
Steinert, Thomas, Trio, Pavilion Beach, Keyport,
N. Y.

BURLESQUE ROUTES

For the week of August 24.

"L. O." indicates show is "laying off."

Regular season of the Western Wheel opens
Aug. 24; Eastern Wheel Aug. 31.

Americans, Monumental, Baltimore.
Avenue Girls, Star, Toronto.
Behman Show, Murray Hill, N. Y.
Bohemians, Buckingham, Louisville.
Bon Tons, 24-26, L. O.; 27, Empire, Albany.
Brigadiers, London, N. Y.
Broadway Gaiety Girls, Empire, Indianapolis.
Champagne Girls, St. Paul.
Cherry Blossoms, Electric, Schenectady.
Coney Corner Girls, Imperial, Providence.
Colonial Belles, L. O.; 31, Bowery, N. Y.

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Dresslands, 24-26, Gayety, Albany; 27-29, Ly-
ceum, Troy.
Ducklings, Academy, Pittsburg.
Empire Burlesques, Century, Kansas City
Eds and Folies, Gayety, Washington.
Follies of the Day, People's, Cincinnati
Fay Foster, Star, Milwaukee.
Fashion Plates, Lafayette, Buffalo.
Frollicsome Lamb, 24-26, Lyceum, Troy; 27-29,
Gayety, Albany.
Golden Crook, Casino, Philadelphia.
High Rollers, Gayety, Baltimore.
Ideals, Colonial, Cleveland.
Jolly Girls, L. O.; 31, Empire, Brooklyn.
Kentucky Belles, 24-26, Luserne, Wilkes-Barre;
27-29, Gayety, Scranton.
Knickerbockers, Garden, Buffalo.
Liberty Belles, Empire, Newark.
Mardi Gras, Philadelphia.
Majestics, Gayety, Columbia.
Merry Maidens, Bijou, Philadelphia.
Merry Makers, Bijou, Paterson.
Miss New York, Jr., Minneapolis.
New Century Girls, Howard, Boston.
Parisian Belles, Standard, St. Louis.
Parisian Widows, Chicago.
Pat White's Gaiety, Bowery, N. Y.
Rever's Beauty Show, Corinthian, Rochester.
Rolickers, 24-26, St. Joe; 27-29, L. O.; 31, Cen-
tury, Kansas City.
Runaway Girls, Gayety, Toronto.
Star Show Girls, Empire, Brooklyn.
Sam T. Jack's, Des Moines.
Sam Devere's, Bon Ton, Jersey City.
Scribner's Big Show, Gaiety, Brooklyn.
Serenaders, Standard, Cincinnati.
Thoroughbreds, Lyceum, Washington.
Trans-Atlantic, Gayety, St. Louis.
Travellers, Empire, Chicago.
Tiger Lilies, Avenue, Detroit.
Watson's Burlesques, Columbia, Boston.
Washington Society Girls, 24-26, Gayety, Scan-
ton; 27-29, Luserne, Wilkes-Barre.
Yankee Doodle Girls, 8th Ave., N. Y.

CIRCUS ROUTES

Barnum & Bailey, Aug. 22, Tacoma; 24, Cen-
tralia, Wash.; 25-26, Portland; 27, Salem;
28, Albany; 29, Eugene, Ore.
Buffalo Bill, Aug. 22, Duluth, Minn.; 24, Min-
neapolis; 25, St. Paul; 26, St. James; 27,
Sioux City, Ia.; 28, Omaha, Neb.; 29, Grand
Island.
Campbell Bros., Aug. 22, Hebron, Neb.; 24, Smith
Center; 25, Phillipsburg; 26, Norton, 27,
Gentry Bros., 22, Carthage, Mo.; 23, Webb City;
25, Joplin; 26, Tulsa, Okla.; 27, Okla. City;
Sept. 5, Neosho, Mo.
Gollmar Bros., Aug. 22, Iowa City, Ia.; 23,
Grundy Center, Ia.; 25, Belmond; 26, Esther-
ville; 27, Emmetsburg, Ia.
Hagenbeck Wallace, Aug. 22, Monticello, Ia.;
23, Maquoketa; 24, Freeport, Ill.; 25, La Salle;
26, Lincoln; 27, Mattoon; 28, Terre Haute,
Ind.; 29, Bedford.
Miller Bros., Aug. 22, Howell, Mich.; 24, Toledo,
O.; 25, Hillsdale; 26, Sturgis; 27, Kendallville,
Ind.; 28, Fort Wayne; 29, Peru.
Robinson, Yankee, Aug. 22, Niobrara; 24, Gregory;
25, Bonesteel; 27, Creighton; 28, Stanton; 29,
West Point; 31, Newman's Grove, S. D.
Ringling Bros., Aug. 22, Quincy, Ill.; 24, Daven-
port, Ia.; 25, Sterling, Ill.; 26, Clinton, Ia.;
27, Cedar Rapids; 28, Waterloo; 29, Fort
Dodge; 31, Mason City.
Sna Bros., Aug. 22, Lebanon, Tenn.; 24, Carthage;
25, Cookeville; 26, Crossville; 27, Harriman.
Sells-Floto, Aug. 22, Aloda, Ill.; 23, Burlington,
Ia.; 25, Keosauqua, Ill.; 26, Princeton; 27,
Canton; 28, Jacksonville, Ill.; 29, E. St. Louis,
Ill.; 30, Hannibal, Mo.; 31, Macon, Mo.

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Where C. O. follows name, letter is in
Chicago Office.

Advertising or circular letters of any
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Letters will be held for two months only.

P. O. following name indicates postal card
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Anglin, Beese.
Anderson, Dan (C. O.)
Andrews, Pearl (C. O.)
Andrews, Adora.
Avery, Benjamin B.
Alexander & Bertie.
Alexandro, F.
Avola, Miss.
Armstrong, Fred M.
Brooks, Miss Jane (P. O.)
Breen, Harry J. (2)
Barton, Frank (P. O.)
Babb, Besale (C. O.)
Belmont, Freda.
Brown, Henriette (2).
Bonessett Troupe.
Brown, Harry.
Volden, Hattie.
Baker & Carlisle.
Balaar, Charles.
Banks, George S.
Bodreau, S.
Bosnah & Miller.
Broughton, May.
Bruce, Iylaud (P. C.)
Banner, Michael.
Brockman, Salter (C. O.)
Budd, Bert.
Baldwin, Carl.
Butler, Ida.
Brohams, The (C. O.)
Belmont, Belle.
Barry, Margaret.
Burke Brothers (P. C.)
Burke, Chas., & Co.
Bowman, Ivy.
Blonden, Henry.
Blackledge, Ruby.
Boch, Otto.
Bergere, Valerie (2).
Bowers, Ed. (2)
Bowers, Walters &
Crooker.
Browne, Bothwell.
Bell & Richards.
Cowie, Orwin (P. C.)
Church, Minnie (P. C.)
Conway, Mabel.
Camp, Sheppard.
Carlton, Arthur.
Curjon, Allen.
Claxton, Wm. (C. O.)
Conner, M. B.
Charters, Spencer.
Cheevers, Joe.
Cline, J. E.
Corson, Cora Youngblood.
Charters, Georgia.
Clavert, Albert G. (C. O.)
Conaway, T. L.
Cooper, Harry.
Curtis, J.
Collingnon, Harry.
Donely, Jas.
De Lion, Amny (P. C.)
Deaton, Chas. W. (5)
Durant, Billy.
Dacre, Louie.
Douglass, Harry.
Deane, Walter.
Dunor, Helen (P. C.)
Dix, Marion.
De Baslini, Vera.
De Moss, Edward.
Danforth, Chas. L. (P. C.)
Dale, Violet.
Dooley, J. Francis (C. O.)
Dean, Louise (C. O.)
Denning, Lawrence (C. O.)
Dalley, Bob and Nellie.
Dresler, Marie.
Dean, Professor.
Delmar, Carlotta.
Donnelly, A. J.
De Lacy, Leigh.
Di Bella and Volpe.
Diamond, Jim.
Dorset, Flora, Miss.
Dumont, Charles (2).
Duncan & Godfrey
(C. O.)
Dugan, Archie.
Daves, Warren.
Delong, Wheeler.
Delmore & Darrell.
Drew, Lowell B.
Davis, Sam H. (P. C.)
Emerson, E. H.
Elling, Nellie.
Engel, Carrie L.
Emerson, Wm.
Evans, George (C. O.)
Everhart.
Elaine, Mabel (C. O.)
Silverton, Harry (P. C.)
Edmonds, Roale (P. C.)
Earl, Bert.
Fitzgerald, Dick.
Forrester, Frank.
Flake, Mrs. O. F.
Fairman, R. Wm.
Falsardaux, Camille.
Farren, L. K.
Foresto, Little.
Forrest, Frank (P. C.)
Forbes, Frank & Grace.
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1908
Aug. 31—Detroit (Temple).
Sept. 7—Buffalo (Shea's).
" 14—Toronto (Shea's).
" 21—Chicago (Haymarket).
" 28—Indianapolis (G. O. H.).
Oct. 5—Cincinnati (Columbia).
" 12—Louisville (Mary Anderson).
" 19—Chicago (Haymarket).
" 26—Travel.
Nov. 2—St. Paul (Orpheum).

Nov. 9—Minneapolis (Orpheum).
" 16—Sioux City (Orpheum).
" 23—Omaha (Orpheum).
" 30—Des Moines (Orpheum).
Dec. 7—Kansas City (Orpheum).
" 14—Memphis (G. O. H.).
" 21—New Orleans (Orpheum).
" 28—Travel.
1909
Jan. 4—San Francisco (Orpheum).

Jan. 11—San Francisco (Orpheum).
" 18—Oakland (Orpheum).
" 25—Oakland (Orpheum).
Feb. 1—Los Angeles (Orpheum).
" 8—Los Angeles (Orpheum).
" 15—Travel.
" 22—Portland (Orpheum).
Mar. 1—Seattle (Orpheum).
" 8—Travel.
" 15—Spokane (Orpheum).
" 22—Travel.

Mar. 29—Butte (Orpheum).
April 5—Salt Lake City (Orpheum).
" 12—Denver (Orpheum).
" 19—Travel.
" 26—Chicago (Majestic).
May 3—St. Louis (American).
" 10—Milwaukee (Majestic).
" 17—Travel.
" 24—Cleveland (Keith's).
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" 14—Liverpool.	Dec. 7—Hoboken.	" 15—Montreal.	" 26—Boston.
" 21—London Coliseum.	" 14—Paterson.	" 22—Ottawa.	May 3—Newark.
" 28—Manchester.	" 21—Washington.	Mar. 1—Troy.	" 10—Albany.
Oct. 19—Greenpoint.	" 28—Norfolk.	" 8—Philadelphia.	" 17—Fifth Ave.
" 26—Colonial.	Jan. 4—Richmond.	" 15—Schenectady.	" 24—125th Street.
Nov. 2—Orpheum.	" 11—Wilkes-Barre.	" 22—Pittsburg.	" 31—Buffalo.
" 9—Alhambra.	" 18—Baltimore.	" 29—Detroit.	June 7—Toronto.
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Freeman, J. H. (C. O.)
Francisco, The.
Forrester & Lloyd.
Ford, Max.
Francis & Cross.

(P. C.)
Gillesey, James.
Gardner, Jack (C. O.)
Godfrey, Harry Earle
(C. O.)
Goldstein, Abraham (C. O.)
Gilbert, L. Wolfe.
Garrick, Richard.
Gerome, Viola.
Goodner, Marie.
Griff (2).
Gorman, James.

Gardner & Revere.
Gordon, Ruth.
Gilbert, L. W.
Gardner, Mayma.
Goodwin, Joe (C. O.)
Grannon, Miss Ida.
Guleberg, Sol. (C. O.)
Green, Burt.

Harcourt, Daisy (C. O.)
Hanigan, Jerome (P. C.)
Hutchinson & Bainbridge.

Hart, Charles (2).
Henry, Jack.
Hayatake, Mr.
Horter, Eddie.
Hobson, Irene.
Horton, Henry.
Hayes, Edmund.
Hilton, Helen.
Hugeston, Hugo (2).
Hayward & Cornell (C. O.)
Harrison, Charles.

Hawkins, Harry (2).
(P. C.)
Hutchinson, Willard H.
Hulker, Edith.
Heck, W.
Harris, Ida C.
Holmes, Carla.
Howard & North (2).
Huntress.
Haskell, Loney.
Harcourt, Daisy.
Hunter, Frank.

Innes Band, mgr. (C. O.)
Isbmeal, Prince P.
Imhof, Roger.
Janis, Tuxie (P. C.)
Johnson, Mark.
Johnson, Frank (C. O.)
Jaffey, Phil.
Jenkins, James (C. O.)
Jefferson, Thos.
Jones, Margaret Gwyn (2).
Johns, Johnny.

Jones, Walter.
Johnson, Frank M.
(C. O.)
Jordan & Harvey (2).
Kelvans, J. J.
Kensley's Marionettes.
Kyle, Ethel (C. O.)
Levy, Bert.
Lamont, Chas. (P. C.)
Lawrence, W. W. (P. C.)

Levey, Jules, Mrs.
Lindenman, Ed. Mule.
Lafayette, The Aerial.
Lamont, J.
Loretta, Otto.
Landres, Patsy.
Leon, Nellie.
Leima, Louis.
Leilott, Arthur.
Lyons, Flossie.
Lubelkin, Tony.
Leffel, Frank.
Levey, Sol J.

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C.)

McDonough, Ethel.
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Marcelle, Bertha M.
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Marville, Dan.
Mack, Chas. (2).
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Melcott, Armand.
Manola, Jesse A.
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Mullen, Mrs. J. H.
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Sweaver, Lloyd.
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Sandow, Young.
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Stanlon, Mayme.
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Shadrick, James A.
Sin Clair Sisters.
Sylvio, H.
Sweaver, Lloyd.
Springfield, Harry.
Stahl, Rose.
Sandow, Young.
Shade & Cole (C. O.)
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Scherzer, Marie.
Stokes, Walter T.
Sutherland & Curtis.
St. Leon Family.

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Thropp, Clara.
Tilce, Eddie.
Taylor, Philip M. (3).
Thompson, Eph.
Truman, Wallace.
Tully, Guy.
Thumb, Tom (P. C.)
Texas Wooling, A.
Taylor, Tell.

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Wilson, Harry.
Wilson, George.
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Worcester, Victor.
Wyne, (Eklie).
Winner, Elsie.
Walte, Willis.

Weich, Pauline.
Woulfe, W. E.
Walters, Frank.
Webb, Harry L. (C. O.)
Yule, Mabel.
Yeler & Yora.
Yocarys, Mr.
Zaretzky, Sabina.

CORRESPONDENCE

Unless otherwise noted, the following re-
ports are for the current week:

CHICAGO

By FRANK WIESBERG,
VARIETY'S Chicago Office,
Chicago Opera House Block.

MAJESTIC (Lyman B. Glover, mgr. Monday rehearsal 9).—In the bill this week, there are several newcomers. Ida Fuller plays her first engagement at the Majestic, where she is the captioned feature. The electrical crations manipulated by her and the corps of assistants are veritable examples of ingenuity and picturesque splendor. Arcadia is a strikingly pretty young woman, owning a cultivated soprano voice, which she knows how to use to excellent advantage. Her other accomplishments are shown in violin selections. Schrode and Mulvey furnish a worthy contribution of comedy. Howard Brothers, with their "Flying Banjos," are always assured of success here. The act is a treat on any bill. It is different from any other Dutch tale and is a novelty. The Four Franklins (men) gave several thrills in their remarkable bounding bar and casting act. Most of the tricks are new. The only evident change in the talk of Lewis and Green since their appearance here about two years ago is a drop with characteristic placard a significant of a hashery. "An Auto Elopement" presented by Linton and Lawrence should be placed farther down the bill. Hannover Brothers promise to develop an excellent singing and talking skit, but they spoiled the brilliancy of it with low comedy methods. Collins and Brown, next to closing, brought much laughter and won applause with their tangle Dutch tale and "Shane Garden House" song. The Novello's second engagement in four weeks. Pearl Elaine Roberts and Co., and Edwin George also appeared.

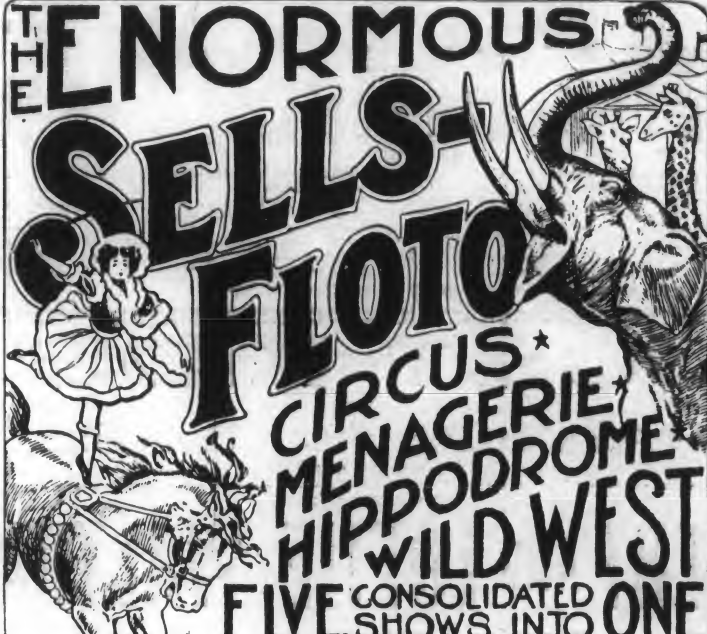
FOLLY (John A. Fennessy, mgr.).—One of the hottest days of the year greeted the opening of the "Fay Foster" show at the Folly Sunday afternoon. The atmosphere was so oppressive the countless thought more of the temperature than watching the performance. It was so warm that the end men in the minstrel first part were "discovered" on rise of curtain with the cork peeling down their cheeks. John Greaves, formerly manager of the "California Girls," is handling the "Fay Foster" outfit this season. That is one of the reasons for the show's unusual musical strength. Mr. Greaves is a believer in good music and plenty of girls. The minstrel first part idea is so hackneyed and familiar that comment is unnecessary. The star setting, however, could be made more effective in the appointments. Some of the desultory remarks aroused laughter. "Kelly's Hotel," a faithful stock farce, is used. It is quite on good terms with the Folly stage, the piece having had an emergency career there. In the action is a horse-whipping scene and other familiar sequences. There is an abundance of low comedy and enough rough-house to carry the idea. The numbers have been well put on, and the girls—about twenty, all good looking and sprightly—show good training. The costumes are neat and pretty, especially the ankle length dresses in the "Carolina" number. Several changes betrayed considerable wear as though they were used last season. There is a quartet of young men billed as the Columbia Four. The bass and first tenor are excellent, and the four give a good account of themselves in the olio in comedy and harmony. Louise Stockton is the possessor of a strong soprano voice, having high range. The lower notes are not so steady or melodious. Her songs brought encores on her own merit. Bert Herbert and Chas. Willing have the two comedy

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Any and all features that will AMAZE, ASTONISH and ASTOUND. No act too large or too expensive. Particularly want the very climax of

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WE WANT something that will give this show a plenitude of power to make it a potent factor in competition with the WORLD'S LARGEST and GREATEST TENTED INSTITUTIONS. AERIALISTS, ACROBATS, RIDERS, GYMNASTS, CONTORTIONISTS, CYCLISTS, LEAPERS, CLOWNS. Send Photos in costume.

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" 14—Hartford (Foli's).
" 21—Portland (Keith's).
" 28—Bridgeport (Foli's).
Oct. 5—Scranton (Foli's).
" 12—Wilkes-Barre (Foli's).
" 19—Washington (Chase's).

Oct. 26—Harrisburg (Orpheum).
Nov. 2—New Haven (Foli's).
" 9—Lynn (Auditorium).
" 16—Chicago (Majestic).
" 23—Chicago (Majestic).
" 30—St. Louis (American).
Dec. 7—Milwaukee (Majestic).
" 14—Chicago (Haymarket).

Dec. 21—Indianapolis (G. O. H.).
" 27—Cincinnati (Columbia).
Jan. 3—Louisville (Mary Anderson).
" 11—Memphis (Orpheum).
" 18—New Orleans (Orpheum).
" 25—Kansas City (Orpheum).
Feb. 1—Omaha (Orpheum).
" 14—Sioux City (Orpheum).

Feb. 21—Des Moines (Majestic).
March 1—St. Paul (Orpheum).
" 8—Minneapolis (Orpheum).
" 15—Winnipeg, Man. (Dominion).
" 22—Travel.
" 27—Butte (Orpheum).
April 4—Spokane (Orpheum).
" 12—Seattle (Orpheum).

April 19—Portland, Ore. (Orpheum).
" 26—Travel.
May 3—San Francisco (Orpheum).
" 9—San Francisco (Orpheum).
" 16—Oakland (Orpheum).
" 23—Oakland (Orpheum).
" 31—Los Angeles (Orpheum).
June 7—Los Angeles (Orpheum).

Salt Lake City, Denver and then back EAST

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FAMED
CYCLISTS

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NOVELTY INSTRUMENTALISTS.

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"THAT COMEDIAN."

Here's a record breaker and still breaking—110 weeks. Unique Theatre, Los Angeles; 52 weeks, Pacific Theatre, Los Angeles; 21 weeks, Grand Theatre, Los Angeles; 25 weeks, Empire, Frisco; and now in my 18th week at the Unique Theatre, Los Angeles.

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Yes, we are in vaudeville. Opening winter season September 7th, Hoboken, United Booking. WATCH THIS SPACE NEXT WEEK.

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In the Ginery, Always Moving Comedy, "THE SUIT CASE," written especially for them by SEARL ALLEN.

Booked solid to 1940 on the N. Y., N. H. & H.

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To Whom It May Concern.

This act played forty weeks last season and was everywhere most excellently received. It is by some declared the best rural comedy sketch now playing; that it gets more laughs than any other act of its kind. We are not all booked for next season yet. Inquire of P. J. CASEY.

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charming daughter are here.—Smith, Burkhardt and Smyth will be a new trio on the road this fall.—Annie Myers is here.—Jessie Lackaye, who spent the summer here has departed.—Al Fields really intends to go to work this winter. He is talking of going West, where he and Fred Ward have not been seen for five years.—ELSA REINHARDT greeted her many friends here this week.—A big vaudeville show for charity takes place at Nixon's Apollo, August 24.—George Middleton is nursing a sprained ankle.—Billy Farnon has quit us.—Out of the Philadelphia crowd who were here this summer Joe Mitchell is the only one left.—Billy and Budd, Robb and Fergy,

McOnsker, three Philadelphia treasurers, are here for the week.—John Hall, general stage manager of Percy William's houses, is here.—The Berger-Sargeant Circus arrives here next Thursday for four days for the benefit of the Police Pension Fund.—Edile Rosenbaum is here with Levi's band.—Bill Cullem still present.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Elle Fay, good; Beaulieu Valdon Troupe, cyclists, excellent; McNish and Penfold, good; Constantine Sisters, dancing feature; Gus Edwards' "Kountry Klds." hit; Scott and Wilson, acrobats, pleasing; Arthur Huston, "Teddy in Africa," good pantomime; Violet Black and Company, clever.—LAFAYETTE (Charles M. Baggs, mgr.).—"Ideals" opened regular season. Business started in big.—LUNA PARK (F. H. MacBroom, mgr.).—St. Clair and Lane. In balloon ascensions; Webb's Seals, good. Local events take well. Miss Lane had a very narrow escape from death 14, striking a telegraph pole, but escaped with a few bruises. DICKSON.

DES MOINES, IA.

INGERSOLL PARK (Fred Buchanan, mgr.).—Week 10: Redpath's "Napanees," headliners, excellent; Townsend and Company, holds interest; Lea Theodores, gymnasts, very good; Emeralds, xylophonist, entertained; Chesterfeld's, horse, pleased.—NOTE.—Empire opened 17 with burlesque. Bert Goldman will continue as manager. JAMES.

EASTON, PA.

ISLAND PARK (D. E. Segurine, mgr.).—Doherty's Poodles, pleased; Harry Dare, musical, well received; Johnson Brothers and Johnson, blackface, well liked; Alrona-Zoeller Trio, comedy acrobats, generous applause.—BUSHKILL PARK (Geo. Selpe mgr.).—M. p. and songs to capacity.—JEWEL CASINO, NATIONAL and STAR.—M. p.; good business despite weather.—NOTE.—J. Fred Osterstock, the first manager here and who handled the Altoona and Richmond houses, will be again resident manager of the Orpheum. Walter McIlhaney, a former VARIETY correspondent, will be treasurer.

ELMIRA, N. Y.

RIALTO (F. W. McConnell, mgr.).—Hugh Morton, Ernest Hyde, Fred Stiles, Lillian De Vere, Nellie Zaman, Sue Dale, ill. songs and m. p. good.—ELDRIDGE (Enoch Little, mgr.).—

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IN TOWN.—Arrival of Ruben—The Landlord's welcome—Shown to his room—Payment in advance—Ruben turns in on a downy (?) couch—A midnight prowler—A giant bed bug crawls down the wall—Into the bed—Takes a nip at Ruben—"Murder!"—"Watch!"—Ruben finds the intruder—Knocks him out—Back to bed—"Sweet Slumber."
"REVENGE."—A bed bug scout—Reconnoitring—Off for reinforcements—Bed bugs galore enter from everywhere—From behind pictures, through the door and from the walls and ceiling they march in military order—Charging the bed—Ruben and bed clothes dragged to the floor—Ruben makes a bed in an old trunk—Safe at last—A peaceful smile—Asleep again.
"NO REST FOR THE WEARY."—Faces at the window—Burglars!—Going through Ruben's clothes—Good-bye to watch and wallet—Discovering the trunk—It is locked—Off with the trunk—Through the window—Down the porch—A safe "get away"—On the road—Trunk gets heavy—A needed rest—Fast asleep.
AN ANIMATED TRUNK.—Trunk suddenly starts rolling along the road—Discover loss—A hot foot chase—Down the hill—Hitting only the high places—Burglars in second place—Into the river—Down the stream.
TWO HOOBOES.—Enjoying a rest on a river bank—Discover the trunk—Plunge into the stream and recover it—Arrival of burglars—A wordy war—Equal shares—Breaking the lock—Out pops Ruben in night shirt—Taken for a ghost—The chase—Ruben escapes.
HOME, SWEET HOME.—Anxious wife—Looking down the road—An apparition—Ruben dressed in a barrel—Horrid wife—Wife wins a lively scrap—Into the house by the ear—"Never again."

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ERIE, PA.

WALDAMEER PARK (Thomas Maloney, mgr.).—Coogan and Bancroft, good; Belle Brandon, comedienne, well received; The Hallbacks, good; Chester B. Johnson, bicyclist, hit.—FOUR MILE CREEK PARK (H. T. Foster, mgr.).—Reilly, comedy juggler, good; Harvey and DeVora, singers and dancers, hit; Zarroll Brothers, good; A. B. O. D. Girls, well received; Forrell and Leroy, good. BRUCE GRONNETT.

EVANSVILLE, IND.

OAK SUMMIT PARK (Sweeten & Denbaum, mgrs.).—Original Foot Black Quartet, good; Geo. Fedor, German comedian, liked; Beautiful Grace Wilton, singer, pleased; Senon Trio, featuring Baby Primrose, hit; Lamb's Manikins, very good. S. O.

FALL RIVER, MASS.

PREMIER (L. M. Boas, mgr.).—M. p. and Howard and Cameron, songs and dances, good;

Booth and Crain, character songs and dances, hit; Manning and Ford, songs and dances, very good; Hennings, comedy jugglers, good; Sadie Graham, assisted by Joe Carey, ill. songs, good; Barrymore and Company, sketch, very good.—PURITAN (Fred W. Hooper, mgr.).—M. p. and Sullivan and Hamilton, sketch, hit; Jim West, singing and talking, excellent; Doll Farlandau, character singing, good; Etta Griffiths and Wm. San Souci, ill. songs, good.—PLEASANT ST. (James Mason, mgr.).—M. p. and La Roe Sisters, comedy sketch, hit; Fay Davis, songs, very good; Florence Sennott, songs and dances, excellent; Le Dieux, contortionist, good; Mason and Doran, held over.—SCENIC (Geo. Graham, mgr.).—M. p. and ill. songs by Geo. Graham and Joe Green. E. F. RAFFERTY.

FORT WAYNE, IND.

ROBINSON PARK (Geo. H. Fisher, mgr.).—Francis Hoyt and Company, sketch, well received; The Rosaires, wire, good; Lazar and Lazar, musical, pleasing; The Mosts, singing and dancing, good; Pederson Brothers, acrobatics, scored.—MAJESTIC AIRDOME (F. A. Hiemer, mgr.).—Frank Belle, monologue, good; Hy. Greenway, juggler, pleased; Al and Peiser, acrobats, fair; Flo. Adler and Company, singing, hit; Frank Jones, ill. songs, good.—CASINO (Earl Crab, mgr.).—Elaine Allen, good; Bernice Reinhold, m. p. and songs; good business. H. J. R.

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All matters concerning the Association, requests for information, complaints, etc., are to be referred to either the National Secretary, Suite No. 716-734, No. 15 William street, New York, N. Y., or the Western Secretary, Suite No. 1402 Ashland Block, Chicago, Ill.

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 ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notices of sailings and opening dates should be posted to the Editor. When an artist has registered at "The Stage" office, which may be regarded as his permanent London address, all correspondence will be immediately forwarded.
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GRAND (McCarthy & Ward, mgrs.).—Great Maryanne, mirror dancer, extraordinary; George Yeoman, German comedian, clever; Italia, good; Jones and Walton in rural sketch, "Our Country Cousin," excellent.

HARRISBURG, PA.

HIPPODROME (Wm. Rexroth, mgr.).—Capacity house; Melrose and Elmer, sister act, neatly costumed, songs pleased; Joe Chevers, songs, scored strongly; Somers and Wible, conversation, too much by-play.—PAXTANG PARK (F. M. Davis, mgr.).—Prof. Kelly, balloon ascensions; trained lions and Teddy Bears; Geo. Burgoyne, "Coster singer," very good; Aldo and Vannerson, comedy bar act, were enjoyed; Harry Jones, vocalist, applause; Davis and Lewis, very pleasing sketch; Collins and La Belle. Packed house. All picture places report growing business.
 C. C. CORBIN.

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.).—18-15: Joe Lancelot, bag puncher, good exhibition, but poorly dressed; Bert Parker, female impersonator, poor; Ward and May, sketch, good; LaTelle Brothers, athletic, splendid; Ben Hilbert, monologue, ordinary; Baby Tite, ordinary. JESTICAM.

KNOXVILLE, TENN.

CRYSTAL (Scott Leslie, mgr.).—Knox and Alvin, burlesque drama, good; M. P. Caulfield, blackface monologue, fair. Business good in spite of hot weather.—NOTE.—The Airdome has discontinued its stock company and will open this week with vaudeville. ARTHUR SPROUSE.

LOUISVILLE.

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FONTAINE FERRY PARK (Wm. Reichman theatre mgr.).—A feature is the singing of Dorothy Morton. The Majestic Four leads the Hopkins' Pavilion vaudeville show this week. An excellent musical act. Eva Mudge received a hearty reception. The Five Martells use old-fashioned high wheels and execute some thrilling tricks. Princess Tarpela, handcut artist, one of the bill's novelties. Murphy and Vidocq, amusing.

MEDFORD, MASS.

BOULEVARD (J. W. Gorman, mgr.).—"Helen from Troy," musical comedy by Matt Ott. Large audiences all the week and big hit. Charming girls, attractive costumes, clever comedy and just enough plot to make it interesting.
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NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 8).—Wm. Wolf-Agnes Finlay and Company (14) in a condensed version of "The Climes of Normandy" entitled "The Miser," very acceptable in every way; Jack Norworth went well; "The Six Little Sailors," with Chas. Nevins and Lydia Arnold, work out a neat singing and dancing sketch with special scenic effects; Smith and Henney, of Newark, have a neat comedy skit with piano selections and songs; The Gillette Sisters passed; Joseph K. Watson-Loma Hanlon and Company, in "Nearly a Manager," have a laugh-getter, but it needs patching up a bit; Bertisch, in feats of strength, clever; "The Star Spangled Banner" is a miniature melodrama, somewhat exciting at times. JOE O'BRYAN.

TORONTO, CAN.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Winona Winter scored strongly; Bowers, Walters and Crocker, scream; Witt's "Colleens," good; Ed Bondell and Company, fair; Goldsmith and Hoppe, funny; Mack and Williams, clever; Bobby Pandur and Brother, fair; large business.—STAR (F.

W. Stair, mgr.).—"Rollickers" company a good one.—SCARBORO BEACH (H. A. Dorsey, mgr.).—One of the finest gymnastic performances ever seen here was given by the Five Donazzettas Troupe, and this big feature drew large crowds all week. Conductor Rover presented a fine musical program.—HANLAN'S POINT (L. Solman, mgr.).—Military Band Festival and Beachey's Airship drew large attendance. HARTLEY.

WASHINGTON, D. C.

LYCEUM.—"The Brigadiers" are presenting this week a clever burlesque, "Mr. Wise From Broadway," in which Sheppard Camp and John Neff carry off the honors in the funmaking line. Features are the good singing of Mildred Fletcher; Melvin Brothers, gymnasts; Elmer and Miller. In songs and talk.—LUNA PARK (C. J. Good fellow, mgr.).—Vic Richards, the Minstrel Man, was a distinct hit with comic patter, Billy Farnum, and the Misses Wilt and Ramsley. In singing and dancing, were well. Among others on the bill are Leslie Thornton, xylophonist, Mr. and Mrs. Ed. Evans, troupe of acrobats and Billy Court-right.

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BIOGRAPH FILMS



Trade Mark

Released August 25th



BEHOLD, THE ANXIOUS BRIDE.

"BALKED AT THE ALTAR"

Biograph Comedy of a Near-Wedding

Artemisia Sophia Stebbins was a lovelorn maiden who had delved deep into the mysteries of "Three Weeks," as well as being conversant with the teachings of Laura Jean Libbey. Her one hobby was to possess a hubby. Many there were whom she tried to hook, but in vain; for truth to say, Arte was of pulchritude a bit shy. One thing in her favor, her father, Obediah Stebbins, avowed his aid. Heskiah Hornbeck seemed the most probable to corral, so Artemisia set to work. Her at first was a trifle recalcitrant, but was soon subdued by Obediah's gun, which we must admit possessed egregious powers of persuasion. The day for the wedding was set and to the village church there flocked the natives to witness this momentous affair. All was progressing serenely until the all-important question was put to Heskiah, and, instead of answering "Yea," he kicked over the trace and tried to beat it; so it happens that the little church is in sore need of a stained glass window, for Hesk took a portion of it with him in his haste. Out and over the lawn he gallops with the congregation close at his heels, Artemisia Sophia well in the lead. After a most ludicrous chase, he attempts to climb a tree, but too late, for the gang is soon on him, and carry him back to the church, where the ceremony is started again, and when he is asked that all-important question, he fairly yells—"Yes, b'gosh!" Artemisia is now asked the question, and to the amazement of all present she says—"Not on your county fair tintype," and sounces haughtily out of the church.

LENGTH 708 FEET

Released August 28th

"FOR A WIFE'S HONOR"

Story of a True Friend's Sacrifice

Irving Robertson, a successful playwright, has just received a message to leave town. As he is about to go Henderson, the manager, calls to pay a sum due for royalties. At the same time Frank Wilson, a friend of the family, drops in. Robertson places this money temporarily in his desk, and, excusing himself to Wilson, departs. Now, with the family there was employed a French maid, whose carelessness just before this scene incurred the displeasure of Mrs. Robertson, who discharged her. Wilson is a bank cashier and has fallen into the error of so many of his kind. As his speculations are detected he comes to ask the wise counsel of his friends, and hesitatingly unburdens his mind to Mrs. R., who, of course, is amazed at his recital. While they are engaged in whispered conversation the maid, who has packed her belongings to leave, peeks in. An idea strikes her—she noiselessly reverses the key in the door and looks it from the outside, thus leaving the couple prisoners. Out of the house she rushes and overtakes Robertson at the corner. Loud and impressive are her defamations, which not only arouse the jealousy of the husband, but the curiosity of the passers-by as well. Back to the house dashes Robertson, and upon finding the door locked the maid's story seems only too true. Inside the room the couple are quick to realize their position, and to Wilson there is but one way out of it. He makes for the desk, bursts it open and is taking the money as Robertson, in a frenzy, crashes into the room. He stops short at the scene that greets him. There is his most cherished friend standing over the wrecked desk with the implicating bank notes still in his hand. For an instant all seemed paralyzed; then from the husband—"Go!" Wilson, with bowed head, leaves. He has chosen to hurl himself into the slough of degradation to save the honor of his friend's wife.

LENGTH 474 FEET



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VARIETY

VOL. XI, NO. 12.

AUGUST 29, 1908.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.



MONZELLO'S MECHANICAL MINSTRELS VAUDEVILLE'S GREATEST NOVELTY



Consists of ten life size mechanical figures; three live principals and two assistants. Ten "Dummies," one interlocutor, two "end men," two assistants—15 in all.

"DUMMIES" are life size, smallest 5 ft. 4 in.; largest 6 ft. 2 in. They have false teeth, false hair, the mouth opens, and closes, they get up, sit down, bow, the heads turn, shake hands, make gestures.

They sing, laugh, talk any language; any dialect, solo, duo, trio, or quartet, bass, baritone, tenor, louder; just as clear, just as sweet as Olcott, Jesse, Caruso.

By actual test every word of a tenor selection was heard clear, sweet and distinct in the remotest gallery of the Auditorium, Chicago.

COSTUMES: Full evening dress, silk lined, white gloves, white spats, patent leather shoes.

STAGE SETTING: Crimson plush drop, 35 ft. by 15 ft.; cyclorama set, or regulation minstrel first part, semi-circle border 5 ft. by 22 ft., green tasseled, fringed encrusted in solid silver and gold tinsel; yellow satin chair covers, bear skin rugs and beautiful throne chair. A perfect riot of velvet, tinsel, silk and satin, making it the most beautiful stage setting.

ACTION: As the curtain goes up all are standing. "Gentlemen be seated" figures, and men and interlocutors are seated. Usual "gags" by end men. Then in rapid succession follows tenor, baritone, bass, character, coon and quartet numbers intermingled with "end men gags," giving a beautiful minstrel first part in 22 minutes or less.

Each figure when introduced arises, bows, looks over the house, orchestra chords. Figure breaks forth in song just as loud and louder than the human voice; just as clear and sweet as the world's greatest singers; when song is completed figure seats itself; in event of encore figure arises, bows and repeats.

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New house ready in Hammond, Ind., January 1st, 1909.

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VARIETY

VOL. XI, NO. 12.

AUGUST 29, 1908.

PRICE TEN CENTS.

ENGLISH ARTISTS FOLLOW AMERICAN BROTHERS' LEAD

**Preparing to Establish an Independent Booking
Office in England if Managers' Association
Abroad is Accomplished.**

(Special Cable to VARIETY.)

London, Aug. 27.

Upon the success of the attempt to form the managers' association in Great Britain, the English artists, through one of the societies, supposed to be the Water Rats, the parent body of all the English organizations, will probably follow the lead set by the White Rats of America and establish an independent booking office.

There are certain small managers who might be readily attracted into such an agency. The scheme in general which might be put through by the artists here would not vary greatly in form from that of the Rats.

There is said to be a list of desirable managers who could possibly be secured already in the possession of a prominent factor among the artists over here.

The intention to establish an independence by the artists will be held in abeyance pending the outcome of the proposed managerial combine. That is being promoted by Oswald Stoll. There is a strong rumor this week that Thos. Barassford, with a considerable circuit, has finally declined to join Stoll in the deal.

JAPANESE ACTRESS IN DECEMBER.

On the Morris Circuit during December there will be played a Japanese tragedy which has been most of the vaudeville talk in London for some time.

Hapako, a strong emotional Japanese actress, assisted by five of her country people, will be the interpreters of the piece. The finale of the sketch, a death scene, is reported as highly absorbing.

At the Hippodrome in London, where Hapako has been obliged to present the playlet in a circus ring, its success and her own have been most pronounced.

BLANCHE WALSH WANTS SKETCH.

Nothing but a suitable sketch stands between Blanche Walsh and vaudeville. Miss Walsh, the erstwhile big dramatic star, has so informed Jenie Jacobs, who will place the actress on the circuits for her vaudeville debut when a suitable piece has been selected.

Miss Jacobs, who will act as Miss Walsh's exclusive representative, is searching for one. The actress is at her summer home in New England.

PLAYING FOR OPPOSITION.

Next week the Grand Opera House, Pittsburg, a United theatre, will have one act on the program by grace of William Morris. It will be Carleton Macy and Maude Hall.

On Tuesday Mr. Macy informed Mr. Morris, with whom he is under contract for this season, that their act was desired in Pittsburg next week. Mr. Morris' consent was received to the engagement, the head of the Morris Circuit advising Mr. Macy to "go get the money."

NO CHANGES IN K-P'S.

There will be no change in the present policy of the local Keith-Proctor theatres, according to a statement made at the United Offices this week.

Fifty-eighth Street will continue with pictures, without a discontinuance contemplated; Harlem Opera House is similarly disposed of, and pictures will likewise go on amusing at the Union Square and 23d Street.

One Hundred and Twenty-fifth Street and Fifth Avenue will be the sole Keith-Proctor vaudeville houses in New York City this season unless the plans are rearranged.

I. B. O. SWAMPED WITH OFFERS.

Edward Mozart, General Manager of the Independent Booking Office, said this week the I. B. O. had been literally swamped with mail since its advertisement appeared in VARIETY last Saturday.

Up to Wednesday over 900 letters had been received, besides numerous telegrams. A great many large acts had applied for time, stated Mr. Mozart, and were being considered.

Among the acts engaged this week by the I. B. O., the contracts averaging about twenty weeks each with the expectation further routing would increase the time to over thirty, were Mr. and Mrs. Howard Truesdell, Cal. Stewart, The Six Musical Nosses, Frank Bush, Joe Flynn, Mr. and Mrs. John T. Powers, Seville, Halliday and Curley, Haywood, Pistel and Haywood, Libbey and Trayer, Charlotte Coate and Company, The Sidonias, Brooks and Jeanette, Warner and Lakewood, Maxwell and Dudley, Ellington Comedy Four, Robinson and Fanchette and Naida and Company.

Several of the acts booked either play for the Morris Circuit immediately before or after taking up the I. B. O. routings.

BOOKED SIXTEEN YEARS AHEAD.

The record in vaudeville for a future contract was entered on Aug. 19, last, when Percy G. Williams signed Margaret Franklin Green to play his theatre week of Aug. 11, 1924, at a salary of \$300. But one week was contracted for. Mr. Williams executed the agreement with his signature, which also bears the name of Miss Green.

At that date the young woman will be sixteen years and one day of age. Her parents, Burt Green and Irene Franklin, insisted upon the margin of the day to avoid the awful Gerry Society when that eventful time should arrive.

Franklin and Green will open in New York at Hammerstein's Oct. 6, playing three weeks out of town previous to that engagement. Mrs. Green will leave the Sloane Maternity Hospital to-day.

GERMAN MANAGERS TAKE STEP.

(Special Cable to VARIETY.)

Berlin, Aug. 25.

Sixty of the German variety managers have bound themselves by a penalty of 300 marks (\$75) which they may be fined at any time within one year from September 1 to adopt an equitable contract for the artists.

The managers will draft the contract, and until it has been approved by the International Artisten Loge, or another form submitted which shall receive the Loge's sanction, the boycott against the five theatres declared unfair will be continued.

The houses under the ban are the Apollo, Dusseldorf; Thalia, Elberfeld; Olympia, Dartmund; Reichshallen, Cologne, and Colosseum, Essen.

The above cable gives no information relative to the important meeting of the directors of the I. A. L., which was to have been held in Berlin last Saturday. The report of the German managers' gathering, however, is looked upon over here as a prelude to that meeting. It is possible the directors adjourned pending the submission of the managers' contract form.

TANNEN FALLS IN GLASGOW.

(Special Cable to VARIETY.)

London, Aug. 27.

A report from Glasgow, Scotland, where Julius Tannen opened in his monologue at the Empire there, says he is doing very badly. It is not surprising. Tannen had considerable difficulty in London in convincing the English people his stories were funny. Some don't believe it yet. Over here the music hall people like to have time to think anything over. Julius delivers his monologue on a time schedule, with no waits. The Scots may be wondering yet what he was talking about.

Hayes and Wynn at the Hackney Empire on Monday were a hit.

IMPROVING SMALL BILLS.

Chicago, Aug. 27.

Many of the so called "store shows" in the Middle West, heretofore playing from two to four acts five or six times a day, will change to better and higher grade attractions this season.

The demand for better vaudeville is the cause.

I. B. O. AND MORRIS ARE REPORTED IN NEGOTIATION

The Two Opposition Wings in Vaudeville Said to be Considering an Alliance.

The Independent Booking Office, the vaudeville agency fathered by the White Rats, had hardly more than swung into line for business this week before rumors spread that negotiations were on to form an alliance of some kind, between it and the Morris office.

Nothing in positive substantiation developed, although the rumors in the early part of the week were credited with having caused the United Offices to issue a statement anent the present situation.

That a friendly alliance was in prospect found instant believers, it having become evident through bookings by both the I. B. O. and Morris that harmony between two reigned supreme acts finding no objection in either office to engagements contracted in the other.

It was also rumored that at the meeting of the White Rats on Tuesday, a marked expression of sympathy with the Morris office was made on the floor by a prominent Rat and met with approval.

The object of the alliance, affiliation or combination, whichever may eventuate, was rumored to be the mutual advantage of added strength as a circuit which a combination of forces could bring about. While the two offices are friendly, it was said the proposition had been made to work under an understanding whereby the combined time could be given by either office with the approval of the other.

The financial arrangement this combination might entail has not been talked over by the artists, although it was expressed that each office would collect commissions over its own time if no stronger affiliation should be entered into than a mere booking understanding, a closer connection being deemed a likely possibility. The artists in general seem to favor any plan which might meet the favor of the Rats organization as lining up a more formidable route, without regard to the money end.

Neither William Morris, Edward Mozart, of the I. B. O., nor Harry Mountford, of the White Rats, would admit anything in connection with the reports, nor would they commit themselves upon the general proposition. The rumors, however, became so strong no one doubted the matter had been either gone into or broached between the parties.

ALL ORPHEUM STAFF HERE.

Some day during next week Charles Behler, the present representative of the Orpheum Circuit in Chicago, will reach New York, where Mr. Behler will thereafter assist Frank Vincent in routing the Orpheum bills in the offices at the St. James Building.

The addition of the Northwestern Orpheums to the circuit has entailed increased labor in the placing of the bills weekly over the many points on the circuit to such an extent that Martin Beck felt called upon to direct Mr. Behler's presence in New York.

With Behler in the Orpheum offices here, nearly the full executive staff of the Orpheum is in local territory, which means the New York offices become the out-and-

out headquarters of the circuit.

An attack from the St. James side will probably be disappointed, to represent the Orpheum in the ~~Western Vaudeville Association~~ at Chicago. That representation will not carry any weighty responsibility.

DAZIE IN NEW DANCE.

After having written nearly everything, Channing Pollock, the newspaper man, author and general denouncer of the Press Agents' Union, has composed a dance for Dazie, based upon a story by DeMopbra.

Upon the return of F. Ziegfeld, Jr., the boss of "The Follies of 1908," Dazie will insert the Pollock dance into that piece, Mr. Ziegfeld having been appointed by her custodian of the costume he is bringing over for this special effort.

LUBIN PLACING BOOKINGS.

Philadelphia, Aug. 27.

There has been some talk locally this week over the placing of the bookings for the new vaudeville and picture house erected by S. Lubin, the film manufacturer, upon Market Street.

It is said that Lubin will place the vaudeville bookings for all his houses with the Morris office in New York. He engages a high average of acts in connection with the pictures. Early in the season Lubin offered through Levy & Lykens of New York \$350 weekly for "That" Quartet, with a guarantee of 40 weeks, to be featured in his picture houses alone.

That offer, of course, was declined. "That" Quartet commanding a very much larger figure in vaudeville.

ROSS AND FENTON SIGN.

Ross and Fenton signed a contract on Monday to play four weeks in vaudeville with William Morris, opening Sept. 14. A travesty will be the vehicle. One thousand two hundred dollars is the reported weekly salary.

FEIBER-SHEA TAKE ANOTHER.

The H. H. Feiber-M. A. Shea chain of vaudeville houses in New Jersey will open Sept. 7 for the season. By an arrangement concluded this week the Bayonne Theatre, Bayonne, N. J., has been added and this with the newly acquired house in Orange gives the concern a quartet.

Beside the two mentioned the firm has houses in New Brunswick and Perth Amboy, N. J., all booked through the United.

LOTTIE WILLIAMS A POSSIBILITY.

A vaudeville possibility in the near future is Lottie Williams, the star of the Blaney melodramas. Miss Williams is appearing in "Tennessee Tess" at the Third Avenue Theatre this week.

She is in negotiation with Jenie Jacobs for a vaudeville appearance. A rupture has occurred in her business relation with C. E. Blaney. There is a lawsuit pending between the manager and actress, set down to be tried early next month. This and other things have caused a breach, and the well known melodramatic star may devote her energies to entertaining vaudeville.

TWO CIRCUITS EXTEND.

San Francisco, Aug. 27.

During September both the Sullivan-Considine and the Western States Circuits will add two weeks each to their existing strength in the northwestern territory. S.-C. bookings will be placed in the Joke Theatre, San Jose, and the Los Angeles Theatre, Los Angeles.

At the same time the Western States people will assume control of the Idora Theatre, Oakland, and the Swain in Santa Cruz.

VAUDEVILLIANS IN DIVORCE COURT.

San Francisco, Aug. 27.

J. C. Muthrich has filed a suit for absolute divorce in the courts here, seeking to set aside his marriage to May Muthrich, a member of the Tennis Trio, now filling an engagement at the Orpheum Theatre here. The plaintiff alleges in his application that Mrs. Muthrich deserted him in February of 1900.

LAWRENCE IRVING WITH MORRIS.

The confirmation of VARIETY's report a long time back that Lawrence Irving, son of the late Sir Henry, would play vaudeville for William Morris this season was confirmed early in the week.

Mr. Irving and his wife, Mable Hackney, will visit New York in March next or perhaps before in a new piece which will not be presented on either side of the ocean until that time.

ALL SEASON IN NEW YORK.

It has been settled that Eva Tanguay shall become a New York vaudeville permanent feature, her time to be divided as agreed between the Williams houses, Hammerstein's and Keith-Proctor theatres.

Percy G. Williams holds Miss Tanguay under contract for an indefinite engagement, extending over the present season. The eccentric singer and dancer will remain from five to six weeks at a local theatre, taking a taxicab ride to her next stand.

In November some time, perhaps before, Miss Tanguay will replace her present "Salome" dance.

EMMA CARUS' FEW WEEKS.

Before Emma Carus will join the triangular starring engagement to be taken of by her, Carmille D'Arville and Jefferson DeAngelo in "The Gay White Way," Miss Carus will spend a few weeks only in vaudeville.

Arthur Hopkins, the agent, submitted Miss Carus' name to William Morris early this week. Ere this she has probably been signed for the Morris Circuit to open at the Lincoln Square.

ORPHEUM'S GRAND OPERA.

An original grand opera in miniature has been written by a famous composer for the Orpheum Circuit Production Department. Martin Beck has ordered that the production be made.

The piece will require six women and two men. It will be in one act, and run forty minutes.

MASS MEETING AT AMERICAN.

The deferred mass meeting to be held by the White Rats Political League will take place at the American Theatre, New York, September 13 (Sunday) at eight o'clock. The American has been loaned for the occasion by William Morris.

JOS. HART, INTERNATIONAL PRODUCER.

It will be about the middle of November when Jos. Hart returns to London, Mr. Hart having arrived home last week.

With him will sail his wife, Carrie DeMar, who has engaged to open at the Coliseum, London, for a run commencing November 30. The policy of the Coliseum, as directed by Oswald Stoll (Moss-Stoll Tour) has been steadfastly against any "runs," the bill being changed in its entirety weekly. An exception has been made for Miss DeMar.

The engagements of Miss DeMar extend to Paris and Berlin, where she will present her single specialty in the respective language of the country played.

At 150 Oxford St., London, Mr. Hart has an office, with a rehearsal room below. His foreign productions will be arranged from this headquarters. For America, Mr. Hart will retain his suite in the New York Theatre Building, and is now at work on three or four new pieces which will be in readiness for the home market before he leaves.

"The Futurity Winner" will be played in England, France and Germany, a company for each having been organized. A fourth organization will travel over the Western States with the piece here.

The Christmas pantomime at the Hippodrome, London, this season will be blended in with Hart's "Rain-Dears" and "Polly Pickle's Pets." After the holiday season, the numbers will go on tour.

"The Crickets," another of Mr. Hart's "girl" acts, which has been seen in New York, will play the Oxford and Tivoli early in November, while "The Spook Minstrels," which Mr. Hart acquired before leaving for abroad, have already been placed over the Moss-Stoll provincial time.

"The Mystic Pool" has been purchased by Mr. Hart, who will reproduce it for the English houses. "The Bathing Girls" will be revived for America, they having been shipped across.

There will be over 100 artists engaged for Mr. Hart, all playing abroad, while almost as many will be under his direction at home.

The aim of Mr. Hart as an international producer is to transfer his companies intact from one side of the ocean to the other. The chances are no act will play for less than two seasons consecutively, one home and abroad, with a hopeful outlook for return engagements.

In addition to the productions yet to come, Mr. Hart has the scenery for a melodramatic piece, employing a moving picture of a vivid cloud burst. It will be called "The Broken Dam" or something similar, and rank as a "thriller" in its class.

Many valuable observations have been taken by Mr. Hart on the English while abroad. His most pointed remark was for the artist to find out what England wanted and then give it to them, not to take a risk.

In all the theatres he has visited, Mr. Hart said, he had yet to discover the equal of Frank Parker, the equestrian director of the London Hippodrome. Mr. Hart said he considered Mr. Parker's work there little short of marvelous.

Under his caption of "International Producer," Mr. Hart is to vaudeville what Charles Frohman is to the legitimate.

VARIETY

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Geo. Abel is reported to be in England.

James J. Morton opens on the Morris
Circuit Sept. 21.

Junie McCree will return to vaudeville
in "The Dope Fiend."

The 3 Dumonds are holders of Morris
contracts for this season.

Laddie Cliff will probably engage for
a return date over the United.

Walter Jones and Blanche Deyo have
been engaged for the Morris time.

Jos. Shea will conduct the Sunday con-
certs at the Murray Hill this season.

Reed Albee did not form a business
connection with Wesley & Pineus.

The six-year-old son of Mr. Carson
(Carson and Willard) died two weeks ago.

Ted Marks is home. Ted will give his
Sunday concerts this year at the Majes-
tic.

Smith and Heagney, a new act, have
been booked for the United through E. S.
Keller.

Ward and Harrington, the American
vaudevillians, returned to New York last
Saturday.

Barry Lupino, the young Englishman,
booked by William Morris for this side,
opens Sept. 28.

Amy Anderson and Company, an Eng-
lish act and people, appear at the Col-
onial next week.

The Star Theatre opened last night
under its new policy of playing "Yid-
dish" dramatic pieces.

James Manning has replaced Charles
Deland in "The Imposter," played by May
Duryea and Company.

John and Bertha Gleeson and Fred
Houlihan open Monday at Trenton for a
season over the United.

Ben Beyer, the bicyclist, was married
on Sunday last to Augusta Sheinart at
Webster Hall, New York.

Stuart Barnes will play the Alhambra
next week, his first engagement here
since his London appearance.

"Onaip," the piano illusionist, opens Oct.
1 for several months of European time,
arranged by the Marinelli office.

Bernardi has received twenty-five weeks
of United time, beginning at the Alham-
bra next Monday through the Marinelli
office.

All the indications are that vaudeville
hereabouts will be too busy for a few
weeks to wonder who is going to be
elected.

Hayman and Franklin will commence
upon the United circuits Nov. 23, booked
through Jenie Jacobs. They are now in
England.

The future of the Teck Theatre, Buf-
falo, is provided for, according to an an-
nouncement from Milton and Sargent
Aborn. The Aborns have taken it over
for use by their opera companies. The
contracts were signed this week between
the Aborns and Shubert Brothers.

Mabel Sinclair, the foreign ventrilo-
quist, plays the Orpheum, Butte, on Mon-
day, then commencing an engagement over
the Orpheum Circuit.

The Trapnells, acrobats, arrived this
week. They open on the Orpheum, Labor
Day, booked through B. Obermayer.

The 3 Roobrs, now playing on the
Moss-Stoll Tour in England, have been en-
gaged for the Morris Circuit. It is a bicy-
cle "thriller."

Al Sutherland and Pat Casey will di-
vide the commission upon the booking of
Welch, Mealy and Montrose over the Or-
pheum Circuit.

Frank O'Brien, the "tramp" of "The
Ham Tree," has commissioned Reich &
Plunkett to secure time for himself and
his monologue.

Fatima Miris, the Italian quick changer
who is booked for the Morris houses, will
open in New York on October 5, prob-
ably at the American.

The former team of Phillips and Far-
lardeau have petitioned the courts for a
divorce. In private life they are Mr. and
Mrs. Samuel P. Phillips.

Through a sudden change in date the
"Brigadiers" are playing at the London,
New York, this week under the paper of
"The Kentucky Belles."

"The Great Train Robbery," a moving
picture which became very popular a
couple of seasons ago, will be revived at
Hammerstein's next week.

Harry X. Beaumont has been appointed
representative for the Western States
Vaudeville Association, with headquarters
at the Crystal, St. Joe, Mo.

Thomas J. Quigley has engaged with
"Shapiro," and will have charge of the
Chicago branch of the music publishing
house, commencing Oct. 1.

Harriet Schad is now the stenographer
in "The Suit Case" which the Sully Fam-
ily is playing. Miss Schad replaces Es-
telle Sully, who has retired.

D'Arc's Marionettes, an English act,
will arrive in November to play the Mor-
ris time. The manikins impersonate all
the leading stars of England.

Billy Smythe, of Smythe, Burkhardt
and Smith, and Marie Hartman, the sou-
brette of Irwin's "Majestics," were mar-
ried in Atlantic City on Aug. 15.

Harry Nelms, the pleasant and well
liked treasurer of the Alhambra, is again
at his post, having returned this week
with Mrs. Nelms from a foreign trip.

Willia Holt Wakefield will play Morri-
son's, Rockaway Beach, next week, pre-
liminary to opening her regular United
season at Hammerstein's on Labor Day.

Burton and Brooks will present a new
talking act called "Taft and Roosevelt"
at the Garrick, Wilmington, next week.
Reich & Plunkett are agents for the act.

The Miner burlesque shows having
opened successfully, Tom Miner, who per-
sonally directed the rehearsals of the five
is planning a vacation. Together with
Edwin Miner he and his family will cruise
and fish in Barneget Bay, N. J., aboard
Eddie's yacht "The Flobank."

The Supreme Court this week denied
the Buster Brown Amusement Co. appli-
cation against Gabriel and Lamar, re-
straining Gabriel from using "Buster
Brown."

"At Ellis Island" may be returned to
vaudeville by Wesley & Pineus, with the
original cast, excepting Joe Welch. Welch
opens in Hartford Monday in "Morning,
Noon and Night."

Irene Young, of Weston and Young, is
confined to the New York Hospital, 15th
Street near Fifth Avenue, having had to
undergo another operation for appendi-
citis last week.

This, the week preceding the opening
of the regular season, always the duller
of the year, was spent by the managers
and agents in looking over the burlesque
shows about town.

Frank Sheridan, of the "Paid in Full"
company, makes the belated announcement
that he and Mary Cross Elliot were mar-
ried at Grace Church rectory, Newark, N.
J., on Feb. 28 last.

Charlotte Parry in "The Comstock
Mystery," will return from England to
reopen on Sept. 21 at Detroit, having re-
ceived twenty-one weeks of United time
through Al Sutherland.

Belle Davis landed in New York last
Saturday, having come over from Lon-
don. On Wednesday she went back, but
will return far enough in advance to
open at Chicago Nov. 2.

Lydia Yeamans Titus may return this
season with her husband, Fred J. Titus.
M. S. Benthams has been authorized to se-
cure engagements. It is about two years
since Miss Titus appeared here.

Henry Hehne, a French tenor, will come
to America as a single singing act on the
Morris time this season. From the Mor-
ris Circuit the Frenchman is expected to
land in grand opera through his voice.

It is reported the contemplated asso-
ciation of English vaudeville managers is
already tying up the outlet for agents on
the other side, and the variety sky over
there at present has a squally look to
them.

The Kellinos, the foreign acrobatic num-
ber, engaged through B. Obermayer, make
their American appearance Labor Day at
the Fifth Avenue.

Mrs. Edward S. Keller was sufficiently
recovered on Monday last to withstand
the strain of removal from the hospital,
where she has been confined for some time.
Her husband, Eddie S., was correspond-
ingly happy.

Hung in a prominent position in the
office of the General Manager of the
United Booking Offices is a sign reading
"E. F. Albee, Blacksmith and Jobbing."
A. Paul Keith discovered it in a New
England hamlet. He presented the satiri-
cal description to Mr. Albee.

ADVANCED BURLESQUE.

From the few shows that have appeared around New York, from reports from out of town and from conversation with various burlesque managers, it is apparent even at this early stage that the current season is due to establish a new standard of burlesque entertainment. This is particularly true of the Western contingent, who seem to have awakened to the need of improved quality and have kept the promises made that improvement would be evidenced this season.

One Western manager declared this week that the average this year would be a hundred per cent. higher than last. The shows have started out on both wheels in very promising style, unprecedented receipts being reported from a score of points on both Wheels. Encouraged by these conditions managers everywhere are bending extreme effort toward further improvement.

Extraordinary watchfulness is being maintained by the officials of the Empire Circuit over its managers' shows. In one case a manager was called to account for using too many of last year's costumes for his new production, although the costumes were in excellent condition and few would have recognized they had been used before.

DONEGAN "PUTS OVER ANOTHER."

Kansas City, Aug. 27.

An ordinance passed the Common Council Aug. 21 permitting smoking in the theatres. It was presented in the form of a restriction against smoking in theatres, clubs or other places of amusement.

The ordinance provides that no person shall smoke except in the smoking room of a theatre, but allows theatres with three or more ground floor exits to permit smoking on the lower floors.

As the Century is the single theatre in Kansas City with the required ground floor exits, it will be beneficial only to that house.

The ordinance was introduced by Alderman Michael O'Hearn, of the Second Ward. Some people remark that Jos. Donagan, manager of the Century, has "put another one over."

A "HE-SALOME."

The "Bon Tons" have opened the season at Albany, N. Y., with a "He-Salome" in the person of Guy Rawson, principal comedian with the organization.

Mr. Rawson has brought down "Salome" from the Herod period to modern times by investing the dancer with whisker, pantaloons and other visible symptoms of a timely burlesque. Mr. Rawson claims the distinction of one of the two "He-Salomes," Arthur Roy, of Bedini and Arthur, with Scribner's "Big Show," being the other.

EMPIRE'S UNUSUAL PRIVILEGE.

Chicago, Aug. 27.

A large, brilliant electric sign with flashing letters reading "Real Burlesque at Empire Theatre" is prominently suspended at the corner of Halsted and Madison Streets, opposite the Star and Garter.

This is the first time a sign of this character has been allowed outside of its domain. Overhead boards of all kinds are against the local ordinance.

NEW EMPIRE THROWN OPEN.

The Empire Circuit Company opened its new quarter of a million dollar theatre, the New Empire, in Williamsburgh, to the public Monday night. As far as reported this week capacity audiences filled the place and Western Burlesque officials expressed their confidence that the new property's success was assured.

The Empire is on Quincy Street, about a hundred feet from Broadway in the midst of a busy district. Two elevated railroads and half a dozen trolley lines pass the door. The population is heavy in all directions from the location.

The building is 100 by 150 feet in the ground plan and is described as of Spanish mission style with stucco walls and white Ludovici tile. It makes an imposing structure, and is easily the finest and most modern in appointments devoted to burlesque with the possible exception of the Star and Garter in Chicago.

The Empire has seating room for 1,800 persons and the money capacity is \$1,000. Monday night's takings must have been very near this. There was not a vacant seat and standees were six deep in the space back of the orchestra floor. The seats are upholstered in red leather. The interior decorations by Rambush & Co., of New York, are tasteful without being elaborate. There are no obstructions on the lower floor the house being built on the cantilever system. The lower boxes are raised above the floor. Occupants look down upon the stage.

A larger number of exits are provided than the legal requirements, and every modern safety appliance has been installed.

Among Monday night's audience were many Brooklyn politicians, and Mr. McDermott, of the Brooklyn Comptroller's office, made the speech in which the house was officially declared opened.

The property is owned by the Brooklyn Theatre Company, the stock of which is held almost entirely by The Empire Circuit Company and various of its members. Much of the credit for its successful completion is due to Lieut. Henry Clay Miner, who was chairman of the committee directing the building operations. The entire work was carried on under his superintendence.

In all \$250,000 was spent on the property. The building cost \$175,000.

SEASON WITHOUT A LAY-OFF.

Under the name of Miner's "Americans," the "Sam T. Jack" show will play in the Oliver Theatre, Lincoln, Neb., the first three days of next week. This the first time the house has been given to a regular Wheel burlesque show.

The engagement was a special arrangement between Tom Miner and the house, and was made to fill in the three days blank in the Empire Circuit preceding St. Joe. The three days next week are gala days in Lincoln, where the big fair is scheduled.

By filling in this gap the "Jack" show will play a solid season, the Brooklyn house being completed by the time it reaches that stand, and the promise being that the Dewey and Gotham tangle will be settled likewise by then and substitute stands provided if the courts decide against the Empire Co.

"RIALTO ROUNDERS" IN EAST.

The "Rialto Rounders," under the management of Dave Kraus, and for the past two seasons an organization attached to the Western Burlesque Wheel, has been shunted to the Eastern Wheel through the conversion of Dave Kraus to the East by his Hoboken theatre, which will play the Eastern attractions commencing Sept. 14.

The "Rialto Rounders" and "20th Century Maids" were two shows in the drawing of the Western recently, but given the immediate "lay off" time upon the opening of the season.

The action against Sullivan & Kraus brought by the Empire Circuit Company (Western) in the United States District Court when decided will cast the future for the "Century Maids" as well as the Western's right to place its productions in the Dewey and Gotham theatres. The argument was up before Judge Lacombe yesterday. Both sides had declared their intention of asking for an immediate hearing and an early decision.

"The Rounders" have not yet been routed on the Eastern.

CASINO READY IN JANUARY.

The contractors who have been awarded the contracts for building the new Empire Circuit Company's (Western Burlesque Wheel) Casino Theatre, Flatbush Avenue, Brooklyn, have reported to the Executive Committee that work has progressed satisfactorily and they are confident that they will be able to turn the completed building over for the Western Burlesque shows some time in January.

In this way the shows which opened in the stands routed to follow the Brooklyn week will be able to play that house this season, the place being ready for occupancy by the time they reach it.

PASTOR'S OPENS MONDAY.

The opening date for Pastor's, renamed Olympic, as an Eastern Burlesque Wheel spoke has been adjourned from to-night (Saturday) until Monday, August 31, when Hurtig & Seamon's "Bowerly Burlesquers" will step upon the stage there for the first public performance of burlesque in the house.

CHANGES IN "FAY FOSTER."

Chicago, Aug. 27.

The "Fay Foster" show has undergone many changes in the roster and material since the opening at the Folly.

Manager John Grieves has replaced the "Minstrel First Part" and "Kelly's Hotel" with musical satires, one a burlesque on "Erminie."

The following have been engaged: The Three Heumans, Cavana (comedy wire), Emma Orma; Emma Wagner succeeds Louise Stockton as prima donna. The Stocktons have retired from the company. Those remaining in addition to the newcomers are Great Carroll, Gloie Eller, Herbert and Warren and Columbia Four.

\$700 TRANSPORTATION BILL.

A railroad bill for \$700 is held by Jas. H. Curtin as a voucher for the transportation of his "Broadway Gaiety Girls" from New York to the Gayety, Indianapolis, where Mr. Curtin's show opened.

There are 35 people in the organization.

HAYES' INJUNCTION DECIDED.

Philadelphia, Aug. 27.

Upon the application of J. Bolton Winpenny, owner of the Trocadero (Western Wheel), an injunction was granted by Judge McPherson in the United States Circuit Court on Saturday last, restraining Edmund Hayes from producing "A Wise Guy" for anyone but Winpenny for a period of four years. The injunction papers were served on Hayes, who was billed to open the season at the Gayety (Eastern Wheel) Saturday night with the "Mardi Gras Beauties."

The action was brought under a five years' contract which Hayes is charged with violating by attempting to appear at the Gayety. Petty grievances figured in the case. Hayes claimed that the contract was violated by Winpenny's representatives failing to present daily statements of the profits. Winpenny's refusal to pay fifty cents for ice ordered for Hayes and other members of the company and other matters. Winpenny denied all charges.

Judge McPherson only enjoined Hayes from producing the "Wise Guy."

Hayes appeared at the Gayety Saturday night and made an eloquent speech to a crowded house, explaining the difficulty, and then gave a performance, impersonating the late Henry Irving in "The Bells." He appeared in the "Wise Guy" character, but used no lines of the piece. The first part was "faked" through with ad lib. dialogue to allow the girls to make their costume changes for the numbers.

The same program was carried out throughout the week. Will Collins, who was with Hayes last year, was added to the company to help out, and Delmore and Lee, revolving ladder act, Stanley and Cogswell, musical act, and E. Dempsey, dancer, were put in as strengtheners.

The table scene used in "A Wise Guy" was used in the second act, Marie Jansen playing the role of "Gertie Wonderbilt," but the dialogue was changed so that none of the original could be recognized. Hayes will continue with the "Mardi Gras Beauties," a new piece being in preparation for next week when the show plays Newark. It is Hayes' intention to continue the fight in the courts. The show by Wednesday was running pretty smoothly. Big business ruled all week.

By persons present last Saturday night at the Gayety it is said that Hayes' speech was a masterpiece of impromptu oration. No such demonstration has ever been seen in a burlesque house. Mr. Hayes was so affected while explaining his inability to appear and how much his future depended upon this opportunity he credited Al Reeves with having given him that Hayes sobbed while upon the stage.

The audience rose and cheered him, recalling him before the curtain twelve times upon the conclusion of his speech. The professionals in the theatre were thunderstruck at the eloquent appeal for consideration Mr. Hayes made to the audience.

MONTREAL'S OPENING SET.

The opening date for the premier performance at the new Eastern Burlesque Wheel theatre at Montreal, Canada, has been set for Oct. 5.

UNITED ISSUES STATEMENT REGARDING WHITE RATS

Answered by Harry Mountford and Edward Mozart
Who Deny Specifically the United's Allegations.

On Wednesday a statement was issued from the United Booking Offices, and was answered on Thursday by statements from Harry Mountford, for the White Rats, and Edward Mozart, General Manager of the Independent Booking Offices.

The several statements follow:

United's: The attention of the heads of the United Booking Offices was called to the fact that members of that order (White Rats of America) were being misled by an occurrence yesterday when they wished to communicate with two well-known acts which had been booked to open Monday, and telephoned the White Rats to try and locate the artists.

This alleged independent booking office immediately posted a bulletin, giving the names of the artists wanted, it is stated, and claimed they had secured booking for them.

For this reason the United Booking Offices is anxious to be able to communicate direct with acts to save them the annoyance of some minor agency pretending they are responsible for the time they obtain.

Heretofore the White Rats' office has been considered by vaudeville managers as a place of information regarding the individual members and the managers have always felt at liberty to call up the White Rats' office for information regarding an artist's address or other required information, the same as they do at the Lamb's, Players, Comedy and Green Room clubs.

It has been a source of convenience to the managers and a benefit to the performers, but now that a wrong impression is given the artists by the White Rat officials, who are interested in another booking office, they are led to believe that conditions exist favorable to the office they are affiliated with. Therefore, in the future the vaudeville managers will look for their information in other directions than at the White Rats' office, and the good feeling of affiliation which has existed is naturally strained.

The artist can figure out for himself whether or not this is a benefit to him individually.

A large number of White Rats have expressed themselves very forcibly in this matter and believe that their individual rights, as far as their bookings are concerned and the privileges had for sources of information, should not be twisted and turned to the benefit of the booking office which the White Rats are affiliated with.

Mr. Mountford's: The statement issued by the United Booking Offices that it wished to communicate with two well known acts to open Monday is absolutely incorrect. No communication has been received by the White Rats from the United Booking Offices. It is true Mr. Pat Casey telephoned the White Rats and said he wanted a couple of big acts to open Monday. This is the first time it has been publicly and practically admitted Mr. Pat

Casey is a part of the United Booking Office.

It is absolutely untrue to say "This alleged Independent Booking Office immediately posted a bulletin giving the names of the artists wanted."

In the first place no artists were named by Mr. Pat Casey; he simply asked for two big acts. In the second place no communication was made by the White Rats to the Independent Booking Office. In the third place no bulletin of any sort whatever was published.

It is absolutely untrue that a wrong impression is given the artist by the White Rats officials. It is absolutely untrue that the White Rats officials are interested in any booking office.

It is absolutely untrue that a large number of White Rats have expressed themselves very forcibly in this matter.

The statement issued by the United Booking Offices contained seven alleged facts and each one is an absolute, wilful distortion of fact, and deliberate untruth.

When the United Booking Offices, to injure the White Rats' officials, White Rats as a body and the Independent Booking Office, stoops to make use of deliberate falsehoods, their case must be indeed poor.

Mr. Mozart's: I am the general manager of the Independent Booking Offices, and all business is transacted solely by me.

I know nothing of the alleged calling up of the White Rats by the United Booking Offices for acts. I have never posted a bulletin giving the names of artists wanted at the White Rats, nor has any bulletin of any similar kind been posted in my office, nor have I ever claimed that I have secured booking for anyone. No White Rats official or any member of the White Rats is interested in this booking office, nor has any White Rat or White Rat official anything to do with the booking of acts.

This statement of the United Booking Offices is on a par with the mendacious attacks of its representatives which have been made on me and my business in the towns where I have theatres, where every endeavor has been made by its representatives to injure me in my credit and my business.

"THE VAN DYKE" IN VAUDEVILLE.

Martin Beck has chosen "The Van Dyke," a short comedy sketch played in New York last winter by Arnold Daly at the Berkeley Lyceum as a part of the Orpheum Road Show. It will shortly go into rehearsal with Harrison Hunter, a newcomer to vaudeville, in the principal role.

The Orpheum Road organization will carry a complete stage setting for the sketch.

The production will be made independent of the Orpheum Producing Department. Mr. Beck will have the personal direction of the piece which will be staged by Mr. Reichert.

"ALGERIA" DISTURBED.

Atlantic City, Aug. 27.

This has been a week of openings here and naturally trouble. Frank McKee presented Victor Herbert's and Glen MacDonough's two-act comic opera, "Algeria" at Nixon's Apollo on Monday evening to a capacity house.

It is the handsomest costumed play ever seen in this city. Sixty thousand dollars is said to have been spent on its production. Ida Brooks Hunt and William Pruette carried off the honors.

The music is not up to the usual Herbert standard, and the book had but little comedy, if any, for the three comedians, Harry Tighe, Toby Lyons and Ernest Lambert.

After the performance Monday evening Toby Lyons left the company. On Tuesday morning Harry Tighe gave his notice and refused to go further with his part, claiming he would hurt himself by appearing in New York in the piece.

George Marion, who staged the piece, replaced Lyons and a chorus boy played Tighe's role temporarily, Mr. McKee refusing to give Tighe his release, although the latter has not worked during the week.

A big crowd of New Yorkers saw the first performance.

Glen MacDonough has been rewriting the book all week and making changes for the New York opening next Monday at the Broadway.

BOB FITZSIMMONS CARED FOR.

The Morris Circuit has engaged Mr. and Mrs. Robert Fitzsimmons for the whole of this season. The "ruby-haired" will play with his wife over here previous to departing for England where the ex-champion pugilist has been placed by the Morris office for the latter end of Spring.

AN AUSTRALIAN "WHIPCRACK."

At Percy G. Williams' Colonial in October there will appear an Australian "whipcrack," one Fred Lindsay, who will reach New York via London, where A. E. Johnson, of the Pat Casey Agency, "discovered" him.

Lindsay employs rawhide whips twenty-five feet in length, and his dexterity permits him to clip the smallest objects with the tiny ends. Mr. Johnson has placed the act for thirty weeks over the United circuits.

HARRY CLAY BLANEY IN ACT.

The Casey Agency booked this week Harry Clay Blaney and Company, to open at the Majestic, Chicago, on Oct. 12 in a singing sketch. The "Company" will be Kitty Wolfe, Mr. Blaney's wife.

It will be the young man's debut in the varieties. He has been interested in the melodramas of the elder Blaney (C. E.) heretofore.

LAUDER SENDS A PRESENT.

From far off Scotland William Morris has received a letter from his star attraction this season, Harry Lauder, enclosing a sprig of heather with the following note:

"A wee sprig o' Heather frae the Bonnie Hielan Hill o' Bonnie Scotland. Frae Harry Lauder."

"SCHOOL DAYS" LOOKS GOOD.

Atlantic City, Aug. 27.

Gus Edwards' latest musical surprise entitled "School Days" had its first presentation at the Savoy Theatre on Tuesday, and was witnessed by a packed house.

The book is by Aaron Hoffman, lyrics by Vincent Bryan and Ed Gardiner and music by Mr. Edwards.

Its first performance barring a few mishaps went along very smoothly.

The entire cast with but few exceptions is made up of children, the regular actors having been selected also for their size. The story of the comedy has been taken from Mr. Edwards' vaudeville act, "School Boys and Girls," and Mr. Hoffman has written some bright lines for the piece.

Herman Timberg and Janet Priest are the features and were extremely well received, particularly Miss Priest, who makes this her reappearance on the stage.

Agnes Lynn and Joe Keno also scored well as did Mildred Berriek, Gregory Kelly, John Hines, Isadore Rabino, Jessie Kepler, Harry Evans, Hazel Cox and Lorraine Lester.

The show is in three acts. Mr. Edwards has written some excellent music for it. The third act introduces a boy's band. The company goes from here to Philadelphia for three weeks. "School Days" should be a big success in the large cities.

MOSE GUMBLE SAILING.

On Sept. 8 Mose Gumble, J. H. Remick's manager of the professional department in the big music publishing concern, will sail for London, where he will join his wife, Clarice Vance. Mr. Gumble and Miss Vance will return to New York towards the latter end of the month.

This week Mr. Gumble received a cablegram from his wife stating the managers there insisted that she do a "Salome" dance. Mose cabled in reply: "Nothing doing with 'Salome.' Give back the beads or come home."

ALL OF THE LLOYDS.

The remainder of the English Lloyds (theatrical) who have not yet visited America will reach here on or about Sept. 9 in company with their sister Alice, who is due on the same boat with the McNaughtons.

This week William Morris engaged by cable Sydney and Maude Wood, the two youngsters of the group who have not played over here. Daisy Wood, the sister next to Maude in age, has already been signed by Morris.

Accompanying Alice over is the very youngest, Gracie, about ten years of age. Gracie will travel with Alice and the McNaughtons this season while the latter are appearing in the "Bonnie Belles of Scotland," rehearsals for which will commence shortly after their arrival.

COUNIHAN IN VAUDEVILLE.

W. J. Counihan, whose two houses in Plainfield and Perth Amboy play one-night-stands of the best combinations, has taken over the Plainfield Theatre, Plainfield, N. J., and has announced his intention of giving vaudeville a trial there. According to report he has not placed the bookings yet, although he has made application for a United franchise.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Aug. 20.

Daly and O'Brien open at the Empress, Brixton, Aug. 24.

Marie Lloyd is back at the Tivoli after her tour through the seaside resorts.

Gertie Reynolds is playing the Oxford this week.

Seville Mandeville is in town with her mother. Miss Mandeville will go to Paris to study.

Eddie Clark, who is playing Birmingham this week, leaves for America Sept. 10.

Bill Dillon arrived in London on Aug. 18. Mr. Dillon opens at the Tivoli the first week in September.

The Brothers Martin are reported a success at the Palace, Birmingham, where they played last week.

George Robey has appointed Harry Day to act as his exclusive agent and business manager for a period of three years.

The gallery at the Palace has been closed for repairs. This part of the house will not be reopened for six weeks.

Bob Fitzsimmons is booked at the Oxford and Tivoli next year through the William Morris office.

Helen Trix is easily the hit of the bill this week at the Holbein Empire. She held up the show Monday night.

Wilkie Bard's "No. 1" company starts out next week playing the Canterbury and Paragon. Mr. Bard will present a new act.

Bert Levy, the American cartoonist, is in London, prior to his probable opening at the Palace. Mr. Levy has received an offer through Marinelli for the Alhambra.

Jim Donovan left last Saturday for Paris with his wife, Rena Arnold. Jim expects to get to Ireland to view his vast domains before returning to the States.

De Bierre, the magician, will open at the Colonial Aug. 31. The conjuror will arrive in New York the Saturday before. The new custom ruling there has De Bierre somewhat worried.

Spissel Brothers and Mack are in their third week at the Palace, where they have met with every success. The act will go on the Continent shortly, where they will tour for a few months.

The V. A. F. Benevolent Fund sports were held Aug. 12, and were a great success. The committee in charge were very pleased with the support given by the artists and friends. The games were held at Herne Hill.

Hugo Morris has returned from a trip in the Provinces. Mr. Morris states that meeting Harry Lauder at Hull he rode with him to Grimsbee. Upon arriving at the station there was a crowd of several hundred people to greet the popular comedian.

What a merry bunch of Americans left Waterloo station last Saturday. Headed by Ted Marks for New York there was a party consisting of the following well-knowns: Mrs. Charles Leonard Fletcher, Billy Gould and Marcus Mayer. They were to meet Stuart Barnes and Hall and Macy at Cherbourg, who also are headed for the big city. The party received a rousing send-off by a bunch of Americans who sang "Give My Regards to Broadway" until the train was out of sight.

LA SALLE'S NEW PIECE.

Chicago, Aug. 27.

The La Salle will inaugurate the season on September 5, with "The Girl at the Helm," the first production of the new piece. Cecil Lean and Florence Holbrook again head the La Salle company.

STAGE MANAGER EXPLAINED WHY.

London, Aug. 19.

When Hallen and Hayes, an American act, played the Hackney Empire the stage manager explained to the team why one of their jokes didn't go.

During a performance Hallen said to the audience "I'll now give you an imitation of a Jew dancing after eating pork chops." Hallen danced a few steps, but not a ripple or a noise followed.

Leaving the stage he remarked in the wings, thoroughly disgusted: "That hit 'em hard in Yonkers, but it died out there with that bunch."

Several artists standing about sympathized with Hallen. The stage manager, who had been watching the proceedings, chimed in, saying: "Hi'll tell you, old chap, what's the matter. You know the Jews over 'ere don't eat pork."

RIVAL "3 WEEKS" CIRCUIT.

Phil Hunt is booking three small houses lately secured by F. U. Bishop and to be used for vaudeville. They are in Brooklyn, New London and Middletown, Conn.

For the present the houses require four acts to play four times daily. The bills are arranged at a cost of about \$400 a week, each show playing six days. Hunt routes the houses so that acts can go from Middletown to Boston, where he also supplies attractions for the Howard.

NEW "GIRL ACT."

The Feiber-Shea firm is preparing a new "girl act" for vaudeville, containing eight English young women, reported to be Tiller graduates, who will present an act according to rumor, which has become popular on the other side.

WEST PROSPEROUS.

The outlook in the West is exceedingly encouraging, is the report of Charles E. Bray of the Orpheum Circuit, who returned last Sunday from a trip to the Northwest and California.

Mr. Bray left for the West to superintend the opening of the four new Orpheum theatres lately acquired by his circuit. All are in the Far West. During his travels, Mr. Bray with an observation for which he is famed received a pictured impression of the coming season in that section.

"The East will send the West \$50,000,000 for their crops this season," said Mr. Bray. "That means prosperity out there where you breathe good air and have lots of room. The business conditions all point to a successful season for theatricals. The Westerners are good spenders. They like shows and go to see them. If the East can approach the outlook for the West, there will be no cause for complaint between now and next Spring."

Mr. Bray was well satisfied with the initial openings of the new houses witnessed, excepting the Orpheum, Seattle, which commenced business on Aug. 24. "The Orpheum" is a house word all over that territory, added Mr. Bray, and it needs only satisfactory shows to maintain the high average of business the openings presaged.

MAY MOONEY LOST HER RINGS.

While May Mooney and her husband were living at the Hotel Felix, Miss Mooney missed three diamond rings. They were real jewels, and Miss Mooney is of the opinion the hotel should replace the rings or reimburse her with the cost price, placed at \$400.

With that end in the distance the young woman has authorized her attorney, Gus Dreyer to place the matter in court. Mr. Dreyer will follow his instructions by commencing an action for \$400 against the hotel management.

When a jury is informed that an actress lost three diamond rings and only claims \$400 for the lot, it will be simply a mere formality as to the rest is the belief of Mr. Dryer.

RICHARDS BOOKED DOUBLE.

Although the Marinelli office claims to have Chris Richards booked solid ahead in Europe, the eccentric dancer and comedian has been placed for dates over here the coming season by the Casey Agency. It is declared in the Marinelli office here that Richards cannot possibly come over here, and further that that office holds a contract with him under which it will draw a 10 per cent. commission from the American bookings if he does.

MAY TAKE RUNNER HAYES.

Vaudeville may catch a glimpse of J. J. Hayes, the American runner, who won the Marathon race at the Olympic games in London.

In conjunction with Hayes' appearance, a moving picture of the race in which the American is plainly seen breasting the tape may be exhibited, Mr. Hayes acknowledging the applause at the end of the film.

TONY PASTOR DIES.

Antonio (Tony) Pastor, the oldest theatrical manager, died on Wednesday last at his home in Elmhurst, L. I., at the age of 76.

Upon the reported death of the Vaudeville Dean two weeks ago, lengthy obituaries of the venerable manager were published all over the world.

With the passing away of Mr. Pastor a great and unique figure was removed from theatredom. His popularity in the profession could never be measured. In variety circles and among artists large and small Mr. Pastor had always been



able to command the services of any by the mere intimation he desired them for any week.

In the twenty-seven years Tony Pastor operated "Pastor's" on 14th Street, he never canceled an act once it had been engaged, either before or after its appearance upon the Pastor stage. He soothed all artists who applied to him for advice or with troubles, and no one in the profession has ever been more beloved by the artist.

The veneration for Tony Pastor culminated in his acceptance to the ranks of the White Rats, he being the single manager in that artists' organization. His name and memory will live forever in variety.

The United managers, both of the East and West, called a hurried meeting on Thursday in the St. James Building, when the news of the dean's death was received. Resolutions embodying a sense of the loss to the profession and expressions of condolence were forwarded to the widow.

RATS IN ZANESVILLE.

Zanesville, O., Aug. 27.

It is reported here that the White Rats of America have secured Schultz' opera house and propose to run it in connection with their "Investment Fund" plan. It is scheduled for opening Labor Day.

NAT WILLIS KEITH FIXTURE.

In all the B. F. Keith and Keith-Proprietor houses to be played this season by Nat Willis, the monologist, he will remain in each at least three consecutive weeks.

PHILADELPHIA'S FIRST SHOW.

Philadelphia, Aug. 27.

The first William Morris vaudeville show at Forepaugh's theatre will open Sept. 14. The management will remain in the hands of Miller & Kaufman. It is understood William Morris has an interest in the theatre.

The prices will be 10-20-30-50. The initial bill will be headed by Julian Rose, and include Sevilla (foreign juggler), Canfield and Carleton, Casey and Le Clair, Durant (musical), Kennedy and Kennedy, Hickey and Nelson and pictures.

LINCOLN SQUARE'S OPENING BILL.

The management of the Lincoln Square posted announcements this week of the opening program at the theatre, announcing it as a "\$10,000 Vaudeville Show."

The features of the first bill are Mme. Froelich as "Salome" and Alexander Carr and Company. Their salaries combined are reported at \$2,750, the dancer receiving \$1,500 weekly and Carr \$1,250.

The full program which will amount in salaries to between \$4,000 and \$4,500 is as follows: "Salome," Alex. Carr and Company, Grace Cameron, "The Woodchoppers" (foreign), Frank Bush, Canfield and Carlton, Royal Musical Five, Marco Twins and S. L. and Kessner, besides moving pictures.

"The Woodchoppers" are two Australians, who have been appearing in the London halls. On the stage from huge blocks of wood, they show how skilfully axes may be wielded in hewing the chips from the blocks.

On the other side "supers" added to the scene by gathering about wagering on the result. The same effect may be placed in the act at the Square.

HAMMERSTEIN'S LABOR DAY SHOW.

The opening of the regular season which takes place on Labor Day at Hammerstein's will witness on the program Gertrude Hoffmann, Frank A. Gotch, the champion wrestler of the world in a sketch (new), Willa Holt Wakefield, Elsie Fay, Cameron and Flanagan, Avon Comedy Four, Farrell-Taylor Trio, James J. Morton, Eldredge and moving pictures.

The bill for next week at Hammerstein's will be entirely changed about excepting Miss Hoffman. It was placed together by William Hammerstein with the prospect of playing indoors all the time.

THE ROSES' SHORT STAY.

In New York once again, Julian Rose and his wife, Frances Cameron, have but a short time over here, returning the latter end of November to open in pantomime at the Lyceum, London, under the management of Smith & Campbell for an engagement of ten weeks. Mr. Rose will be principal comedian in the production at a weekly salary of \$750. Miss Cameron will be the "principal boy" of the pantomime.

While over here Mr. Rose will play the Morris time under contract, which reads he shall head each bill played upon. Aaron Hoffman is writing new material for the Hebrew comedian, entitled "Levinisky at the Seashore." Mr. Rose commences his American tour on Sept. 14 at Forepaugh's, Philadelphia.

BIG BILL STARTS COLONIAL.

The person doubting that New York in its greater area is not to witness what might be slangily referred to as "some vaudeville" this season while the competition between Percy G. Williams and William Morris is maintained through the close proximity of Williams' Colonial, New York, to Morris' Lincoln Square; also Williams' Orpheum arrayed against Morris' Fulton Street in the Baby Borough has but to scan the opening bill for the Colonial.

That Williams' house opens Monday. The Morris opposition will not really swing into position until the week following.

The season's first show at the Colonial may be accepted as a guide for the opposition days to come. The dollar sign is conspicuously displayed at the final footing, and the bill is headed by Eva Tanguay. Others are Jack Norworth, Bert Coote and Co. (reappearance), Howard and North, Geo. B. Reno and Co., Amy Anderson and Co. (foreign), Harry Allister (foreign), Long Acre Quartet, Zarell Bros. (foreign), and pictures.

FIRST OPPOSITION FEATURES.

It has been rumored the show at the Colonial for the week commencing with Labor Day, when Percy G. Williams' theatre will be in wide open competition with the Lincoln Square (Morris) will contain Virginia Harned, McIntyre and Heath and probably Eva Tanguay as the headliner, held over for the second week.

The Lincoln Square will probably have Mme. Froelich in "Salome," Ross and Fenton, Alex. Carr and Emma Carus among its "names."

WAYBURN LOSES HIS TEMPER.

Atlantic City, Aug. 27.

Ned Wayburn, who is here staging Edwards' "School Days," has not made many friends with the attaches of the Savoy by his manner of handling the little inexperienced girls and boys who are with the show.

Wayburn's temper gave way several times with them and finally wound up by his attacking Daniel Dore, the musical director, and throwing him into the orchestra pit from his stool.

I. B. O'S FIRST ACT.

The first act signed by the Independent Booking Office was Diamond and Smith, illustrated songs.

Following the I. B. O. time, Diamond and Smith have fifteen weeks on the Morris Circuit.

CARTOONIST M'MANUS ENGAGED.

"Mr. and Mrs. Newlywed," by arrangement with John Loeffler, will appear at the Alhambra Sept. 21 through the agency of Jenie Jacobs, acting for Pat Casey.

Geo. McManus is the originator of the comic series known to the newspaper readers through the "Evening World." Mr. Loeffler holds the stage rights to the series, and has a production under way. He has consented to Mr. McManus' appearance, which may be for a few weeks or longer.

A "TRY-OUT" THEATRE.

An announcement was made this week that Martin Beck had an option on a site in West 43d Street, where a theatre to be devoted to "try-outs" of acts, pieces, plays and amateurs would be erected.

It will be fully equipped, named "The Newest Theatre," and no public performances given.

In the building also will be housed according to the statement, the offices of the eastern and western end of the United Booking Offices. The theatre and office building will be five stories high. No date has been set for its completion. The United Offices' lease in the St. James Building expires May 1, next.

A DICKENS SKETCH COMING.

A Dickens sketch which has been successfully played in England will be brought over here by Mr. and Mrs. Lucas, English people, who will produce it for the patrons of the Morris theatres.

There are two acts in the piece, which has its own scenery. The principals play the three characters, Mr. Lucas enacting a dual role. The sketch will have its American premier in December.

SUES FOR \$100 COMMISSION.

It's just a simple little thing of memory. "Mike" Bentham says Emma Carus did not pay him \$100 commission while playing for four weeks in the Proctor houses during 1906. Miss Carus says she did.

Gus Dreyer has the suit brought by Mr. Bentham to recover the amount. Two years is a long time for an agent to recollect \$100, but Bentham says he has the contracts in his office, with his name attached.

JACOBS ON THE ROAD.

Upon the suggestion of the Executive Board, as many of the Western Burlesque Wheel shows as possible will be accompanied by their owners this year. Maurice Jacobs has been assigned the handling of Jacobs, Butler & Lowrie's "Cherry Blossom" Company and will spend the season on the road. Last year he had charge of the Empire's Paterson (N. J.) theatre. James Lowrie will also personally conduct one of the firm's properties.

ELECTRIC OPENS WELL.

Schenectady, Aug. 27.

The new Western Burlesque Wheel theatre, Electric, opened on Monday with "The Cherry Blossoms." It is a pretty house, and was crowded at the first performance.

William Buck is the manager.

"THE DEVIL" AT FIFTH AVENUE.

There will be an abundance of "The Devil" at the Fifth Avenue next week. La Sylphe, the "Salome," holds over there. Manager R. E. Irwin will produce two new dances for La Sylphe to figure in, one named "The Devil."

Rock and Fulton, who will appear upon the same bill, will have a few steps characteristic of "The Devil," while Nat Wills will turn his monologue in the direction of his Satanic Majesty as revealed at two New York legitimate theatres at present.

In some quarters the fear is expressed that "The Devil" will come into its due by supplanting "Salome" in vaudeville.

UNBECOMING CONDUCT CHARGED.

Charged with conduct unbecoming an artist and a White Rat; with divulging information appertaining to the White Rats of America and with other items placed against him, it was voted at the regular weekly meeting of the Rats, held on Tuesday, to place an accused member upon trial before the Board of Directors in accordance with the By-Laws. The member charged was not present at the meeting.

The decision of the Board must be confirmed by a two-thirds vote in meeting. If the accused is found guilty, the Board of Directors may fix the penalty, which when confirmed, is final. The Board has the power to recommend suspension or dismissal, also acquittal. The name of the accused member could not be learned.

FLORENCE GALE.

The several photos of Florence Gale on the front page this week picture the young woman in some of the characters played by her in the legitimate branch of the profession.

At present Miss Gale is in vaudeville, having entered in a striking playlet named "The Girl Who Dared," dealing with German military life. It is a novel bit of writing and has proven an interesting portion of a vaudeville program. Miss Gale is supported in the piece by Eugene Powers, Galvin Tibbets and Lawrence Grant.

As "Rosalind" in "As You Like It,"



FLORENCE GALE

As "THE GIRL WHO DARED."

Miss Gale caused considerable of a furore a few short seasons ago. In Boston, where a production of Shakespeare's comedy was given on the lawn of the Plymouth Hotel, the papers enthused over Miss Gale's performance, remarking upon her resemblance to Mary Anderson in the part.

Week of Sept. 7 "The Girl Who Dared" appears at the Fifth Avenue, New York. It had its premier last Spring, when the comments of the critics were highly flattering to Miss Gale, the piece and her company of players.

BECK ADVISES SINGERS.

Martin Beck, General Manager of the Orpheum Circuit, said this week that his advice to vaudeville artists who sang only for a livelihood to procure exclusive songs for their repertoire still held good.

"If artists would do this," remarked Mr. Beck, "It would open up a field for composers and lyric writers. The complaint now that suitable songs are difficult to procure in this way would thus be overcome."

It had been a source of much gratification to him, added Mr. Beck, that his suggestion that "song plugging" be done away with on the Orpheum Circuit had been so promptly accepted by the artists, and the wholesome effect bearing fruit throughout vaudeville.

The stand of the Orpheum on the "plugging" subject for this season had not been changed, as Mr. Beck. It would not be allowed, and instructions had already been forwarded to the various Orpheums that the edict against "boosting" must be strictly observed.

NEW AGENCY STARTS OFF.

The new vaudeville booking agency formed by Ike Weber and Edgar Allen has commenced business in the Shubert Building, Broadway and 39th Street.

Mr. Weber states his firm will act as the booking office for the special attractions desired by the Eastern Burlesque Wheel during the season.

Mr. Allen is in vaudeville playing a sketch, and with bookings until May next. He will give his attention to the interests of the agency while traveling. Mr. Weber, who became prominent in Sohensetady as a promoter of pugilistic encounters, will take care of the New York office.

AIR-DOME IN LANCASTER.

Lancaster, Pa., Aug. 27.

The first Air-Dome to be erected in Pennsylvania will be built here by Edward Mozart, of the Mozart Circuit.

A plot 80 x 145 has been purchased by Mozart. The Air-Dome will be upon it, ready for business next summer.

CAPT. KOEPENICK AT \$1,500.

Captain Koepenick, the German shoe-maker who, in the disguise of a policeman, walked boldly into the town hall of a Berlin suburb, and in the presence of all the municipal officers, coolly extracted \$1,200 and made good his getaway, is offered to the American vaudeville managers at the modest sum of \$1,500 for a week, month or year, the exact time for that amount not being given.

The curious story of Koepenick, who had served a term in jail for forgery, received wide notoriety at the time of his Berlin exploit. He was captured shortly after the occurrence and sentenced to a long term, but the German Emperor recently pardoned him. That is why he is open for vaudeville engagements. He has been booked by the German managers widely, and is considered a big card.

The Camille Trio opens at Amsterdam Nov. 1 for a six months' stay in Europe. They were to have been at the Palace, London, Sept. 28, but owing to the death of one member and the substituting of a new man, the time was set back.

NEW LIGHT ON GIRL'S DEATH.

New light may be shed upon the death of Margie Wollner, the "loop-the-loop" rider, who died from a pistol shot some months ago in her room in West 42d Street, New York, by information which came this week from Berlin. The dead girl's mother lives there, and has instituted inquiry into the girl's death.

A Berlin newspaper quotes Mrs. Wollner as declaring that her daughter, who was a music hall singer, left Berlin for a small Hungarian town, saying that she was to be married there to a business man. Nothing was heard from the girl for several weeks, when an illustrated postal card to the mother brought the bare statement that Miss Wollner and her intended were about to sail for America.

The next letter from the girl told that the man who had promised to marry her had deserted and proved faithless. Two days later the mother learned of her death by a letter from the New York Marinelli office, which had secured her the position with Merok's "double somersaulting" automobile.

The German Consulate in New York has been given the facts of the case and is making further investigations. Miss Wollner was alone when the fatal bullet was fired, and at the time it was set down as a case of accidental shooting.

BURNED KEITH'S REOPENS.

Cleveland, Aug. 27

Keith's reopened last Monday afternoon, having been turned over for repairs since the fire.

About \$85,000 has been expended in re-making the house. Everything is new to the carpet. The previous condition of the theatre has been improved upon.

There are now 5,000 electric lights in the theatre. The feature of the new decorations is a symbolic picture entitled "Spring" by the German artist, Komlosey, valued at \$10,000. Harry Daniels, the manager of Keith's, superintended the repairs.

BIJOU CIRCUIT UNDER WAY.

Chicago, Aug. 27.

The Bijou Theatrical Enterprise Co., of which W. S. Butterfield is general manager, with headquarters in Battle Creek, Mich., is under way for the season.

The Bijou Circuit, or "Butterfield's Houses," as the chain of theatres controlled by the company is known, have locations in Battle Creek, Kalamazoo, Jackson, Ann Arbor, Adrian, Benton Harbor, Muskegon (Mich.), and Elkhart, Ind.

A \$40,000 house now building at Hammond, Ind., in which Dr. T. Edwin Bell of that city is also interested, will shortly be added to the Bijou, and the Bijou Company will replace its present Bijou with a new theatre in Battle Creek, ready for occupancy by next Spring. It will be a ground floor house with a seating capacity of 1,200.

The Bijou Circuit books through the Western Vaudeville Association of Chicago, and is affiliated with the State organization, known as the Michigan Vaudeville Association, composed of Michigan's leading variety managers.

Charles Leonard Fletcher opens at the Fifth Avenue Monday.

ORPHEUM ROAD SHOW COMPLETE.

The complete Orpheum Road Show for '08-'09 was announced this week by Martin Beck, its manager.

The program will be composed of Di Dio, "the prismatic dancer" (foreign and first appearance); Merian's Dogs, Hyman Meyer, musical and vaudeville debut (Mr. Myer hailing from Chicago); "The Van Dyke," an Orpheum Circuit production staged under the personal direction of Mr. Beck by Mr. Reichert; Charles and Fanny Van in "A Case of Emergency"; Work and Ower, comedy acrobats (second season with show); and Lalla Selbini in a new act.

Miss Selbini will return with two midgets and two girls, presenting an entirely new offering from "The Bathing Girl" formerly shown by her.

The Orpheum Road Show will play scattered dates for a couple of weeks, coming intact into the Colonial on Sept. 21, then taking up its usual tour of travel over the country.

MARINELLI'S OLYMPIA ALL READY.

The debut of H. B. Marinelli, the international vaudeville agent, into Paris as a manager will occur on September 1 next, when the Olympia in that city under the Marinelli management commences its season. Guyer and Crispi will be one of the opening show's features.

It is reported that Franz Steiner of the Berlin Wintergarten had the Olympia under his observation when it was upon the market. Mr. Steiner would have liked the Paris link to his German hall, but, while deliberating, Marinelli stepped in and at a slightly increased offer of rental captured the property. Now the Marinelli office is quite infrequently discussed around the Wintergarten, it is said.

LOVENBERG A BUSY PRODUCER.

Charles Lovenberg, manager of E. F. Albee's Providence enterprises, is busy this week preparing several acts for first vaudeville appearances. He has several miniature productions under way as personal enterprises.

"The Tuscany Troubadours," a grand opera sextet, is in rehearsal. The act will include Mary Madison, soprano; Rittew, soprano; Edward La Riviere, basso; Elsie Van der Voort, contralto; Albert Wallerstedt, the Henry W. Savage baritone, and John McConnell, also a former member of the Col. Savage forces.

Another of the Lovenberg pieces will be "La Betite Revue," an elaborate novelty, having in its cast Bob Alden, Emly Alten, Arline Fredericks, Margaret Cushing, Jack Stockton, Joseph Royer and Charles Brown, all well known singers.

Other vaudeville acts which will be under Mr. Lovenberg's direction will be Juggling De Lisle and the "Six American Dancers," who began a season of forty weeks on the United time in Montreal last week.

Dave and Percie Martin, a Western act, have their first New York showing next week at Miner's Bowery in the "Kentucky Belles," playing an olio sketch called "Harvest Time."

Mme. Zanini and Signor E. Banfiglia, Italian dancers, have arrived in New York, engaged for the "Birdland" ballet to be presented at the Hippodrome.

EHRLICH BUYS AUTOMOBILES.

Extra! Extra! Sam Ehrlich has purchased his fleet of automobiles for the feed patrol he is to institute.

Louis Wesley is authority for the statement that Mr. Ehrlich has secured the gasoline machines formerly in use by the Geo. Abel Transportation Company. There are twelve of these.

Six of the nerve rackers have been shipped to San Francisco, and will come East from that city, distributing fresh buns and liquid coffee en route. They will be met by the other half dozen, which will commence a Westward journey next Friday, starting from Times Square, New York. Three on each division will take what Mr. Ehrlich calls the South by Southeastern route, while the others travel over the North by Northwestern and Central trips.

During the morning the machines are awaiting the signal to start in front of the Times building. Mr. Ehrlich will personally hand out samples of his food stuffs from the automobiles.

Mr. Wesley, who is Ehrlich's confidential representative in the "Ehrlich Automobile Feed Patrol," claims that before machine No. 1 reaches Hudson, N. Y., the accrued profits will permit of a deposit being made for another new traveling grub cart which will be immediately dispatched.

Messrs. Ehrlich and Wesley have calculated that when the first two machines traveling in opposite directions shall have met just this side of Pine View, Ia., the central part of the United States, there will be from 80 to 100 automobiles trailing behind each.

Ehrlich's Automobile Feed Patrol will never stop. It works night and day. Each wagon will have a gypsy for a guide. At every 200 miles there will be a repair station. No machine will be permitted to travel at over 22½ miles per hour. Greater speed than this, according to a specialist, will turn milk into cream. The profits of cream over milk is 1½ cents per gallon, but the expense of operation at the increased speed is 1½ cents every 162-3 miles, the necessary distance to churn the milk.

At a speed of 47 miles an hour, which the machines are capable of, the surplus of fodder placed on the rear seat, held lightly by straps, may be turned into mince pie or hash by the use of an indicator.

This will be the most profitable department, Mr. Ehrlich claims, and will return an income of \$2.43 to each automobile for every 633 miles passed over.

Fines for speeding in small towns will be settled for with meal tickets through a special arrangement with the authorities, and the gasoline required will be traded out in "Ehrlich's Soft Hot Muffins," cooked by the friction of the wheels against the ground, a recent invention by Mr. Ehrlich drawing up the hot air from beneath the wheels to a point directly under the seat where the chauffeur will guard against it escaping.

The muffins will retail at one cent apiece when fresh, or three for two cents when warmed over. The highest price on Ehrlich's menu card will be eight cents, this including a bun, coffee and fried egg, with the privilege of riding in the automobile while eating.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Milwaukee, Aug. 24.

Editor VARIETY:

We wish to call to general notice that we adopted the title of "Majestic Musical Four" in May, 1902, at which time there was no other act by that or any similar name in the business, but since we adopted this title, or trade-mark, three colored people have come in the field calling themselves the "Majestic Trio," and now, behold, still another act billing themselves as the "Majestic Quartet," and, not satisfied with that billing, it has been brought to our notice where these people are even getting a little nearer our title by billing themselves as the "Majestic Four."

After we have worked this number of years and have built up an act to its present proficiency and reputation, and then to have these people step in and infringe on our title and attempt to steal our thunder, we ask is it not a rank injustice to us, and should there not be some redress in our case?

Majestic Musical Four.

(Will F. Collins, J. Francis Henry, Frank E. Terrill, Herbert A. Simon.)

Chicago, August 24.

Editor VARIETY:

I see in VARIETY (August 22) under "New Acts" a review on "William Gane's Automatic Minstrels" at the Manhattan Theatre, New York.

This is a direct steal of my act. I will furnish affidavits I originated "The Mechanical Minstrels" in September, 1904, at Indianapolis. Not then satisfied with results, I continued experimenting until September, 1906, when my act was completed, but other business matters prevented me placing it in vaudeville.

Enclosed you will find correspondence from prominent managers showing the act has been played at Riverview Park, and in existence over one year.

Bryon Monzello.

New York, Aug. 24.

Editor VARIETY:

In your last issue you published a letter from Johnnie Reilly in which he (Reilly) accuses a juggler named Leonhardt of stealing his "folding go-cart" idea.

I intend using a folding go-cart with our act next season, and want this Reilly to stop me if he can.

Bert Green,
(Of Franklin and Green.)

London, Aug. 18.

Editor VARIETY:

In VARIETY of Aug. 8 I notice that in an interview with Mr. Harry Day it was stated he was acting as agent for Harry Lauder, the Scotch comedian.

This has evidently been inserted in error. I have been acting for Mr. Lauder ever since he first came to England in 1900, and no engagement has ever been entered into except through me.

George Foster.

54 Tressillian Rd., St. Johns,
London, S. E., Aug. 11.

Editor VARIETY:

Will you kindly correct the report concerning the death of my sister, Adelaide Macarte. The cause of death was pleurisy, and our mother died 16 years ago.

Cecilia Macarte.

Taunton, Mass., Aug. 22.

Editor VARIETY:

I notice what Hill Brothers (of Hill, Cherry and Hill) have to say in regard to my contradicting their statement that they originated the "Giraffocycle," also note their plan to send dated receipts or other matter to VARIETY, to determine who first produced the machine.

I think this is fair to both parties, and I am enclosing two sworn affidavits. They say their receipt is dated 1905, while my affidavits prove I built and used the machine in 1903.

C. W. Rosey.

SHIFTING ROUTES.

Up to date the elimination of the Dewey and Gotham has not caused a lay-off on the Western Burlesque Wheel, although one or two shifts have been made to accomplish this result.

Last Sunday a sudden change of dates brought Miner's "Merry Maidens" into the Empire, Newark, exchanging places with Pierce & Block's "Liberty Belles," who are playing in Paterson, N. J. Had the Miner show played the Paterson this week, it would have been forced to return to the same stand again three weeks hence and to avoid this arrangement was made between Tom Miner and Pierce & Block, and confirmed by President Butler over the long distance telephone from Niagara Falls Sunday night.

At that time "The Merry Maidens" were in Paterson and the "Liberty Belles" were in Newark, but the shift was made in a few hours. After this week the shows take up their regular routes, and "The Liberty Belles" will exchange its Newark week with the "Merry's" later in the season.

"The Merry Maidens" opened Monday afternoon for the season, doing a larger gross on the first performances than the "Dreamlands," which opened at the same house week before last.

BIG NEW HOUSE PROPOSED.

Chicago, Aug. 27.

All the plans have been completed for the erection of a \$200,000 theatre at the corner of Ashland Avenue and Division Street.

W. A. Wieboldt, a prominent Milwaukee Avenue merchant, who owns the ground, is financing the construction.

E. F. Carruthers, former general manager and R. E. Rickson, vice-president of the Inter-State circuit, have secured the lease and will present either high class dramatic stock or combinations.

Seats for 1,500 will be provided. The house will be ready for occupancy in about a year.



NOTES



"The Village Queen" is the present title of Geo. Homan's "kid" act.

The Casey Agency has booked Edna Aug for the season. She opens Aug. 30 at Cincinnati.

Bothwell Browne, the producer and impersonator, has reached New York from San Francisco.

Thomas V. Morrison, late with the Leslie Carter Company, and formerly in vaudeville, has been signed for the Shubert production of "Brown of Harvard."

Oscar Loraine, the protean violinist, has concluded an engagement on the S.-C. Circuit, and will open Sept. 7 at the Grand Opera House, Pittsburg, as his first stop over the United time this season.

Clark and Hamilton, the English act, have been booked for the Morris Circuit, opening in November. Clark was over here shortly after the V. A. F. trouble in England. Since then he has been reinstated in the Federation.

The "Britannia Pony Ballet," booked by the Casey Agency to open at the Orpheum Monday, is said to be an octet of girls imported for the Alice Lloyd production, filling in with vaudeville until Miss Lloyd's piece is in readiness.

McIntyre and Heath play the Grand Opera House, Pittsburg, next week for their vaudeville reappearance. After remaining on the old stamping ground for about twenty weeks, the blackface stars will return to the legitimate in a Klaw & Erlanger production by H. D. Shouchet, called "The Steeplechasers." It will be an elaborate scenic presentation, with the final act set in "the liv'ly stable." The couple have renewed their contract with K. & E., dating for three years from 1909.

Fred Ward has given up vaudeville. He is now the agent for the "Stepney" attachable wheel for automobiles. Mr. Ward is a great "straight" man in the new piece. If you haven't a machine, he furnishes one, so there will be no reason why a "Stepney" should not be purchased. Besides this, Fred can take you away inside the list price. He's a real mercantile fellow.

Sam Tauber, formerly associated in the music publishing line, and more latterly of Lawrence and Dow, vaudevillians, has opened a restaurant at 143 West 40th St., New York, where Mr. Tauber says one may be substantially fed without entering a petition in bankruptcy. He will also fill the vacancy left by him in the team.

Hayes and Johnson left on Tuesday for Butte, where they open at the Orpheum in that city, to-day (Saturday). The Misses Hayes and Johnson were placed in a hurry by Pat Casey the same day they set forth. All three were in Mr. Casey's private office during the arrangement. Casey's desk protested against being crowded, but there was no help. An Inspector of Weights and Measures guessed the combined crowd at about a ton and a half.

The program for Bob Manchester's "Cracker Jacks" says "Costumes by Madam Walters." Why do not all the burlesque managers give the dressmakers credit on the programs? They may do their very best when fitting out a show, but would surely go the limit if they knew on a meritorious job they would be noticed in the reviews. It is good advertising for them, and would probably create a rivalry more intense than at present among the costume builders. In many instances the dressing attracts more than ordinary attention, and the maker is worth noting.

DON'T WEAKEN.

By FRANK FINNEY.

When you're in the "bread line" up at the United;
You've sent in your card and its torn up or alighted;
When your last summer suit's got a date with the cleaner,
And your temper is fast growing meaner and meaner—
Don't Weaken.

When some fellow tells you he's offered the circuit,
But the salary so small he refuses to work it;
For the fourth time your act's been rejected,
And some one says "Just what I expected"—
Don't Weaken.

When they jump you from Boston away out to Fargo,
Then Denver and Frisco and back to Chicago;
You've spent all your salary to look at the scenery,
And you're just enough to eat at a beanery—
Don't Weaken.

When your act's been reviewed and perhaps hotly roasted,
And your friends all laugh and remark you've been toasted;
And the gags that you tell Mr. Noah released—
In fact, your whole act has long been deceased—
Don't Weaken.

When you sent on at six for to cut up your caper
And the audience, he is reading a paper
While the stage hands say, "Gee, ain't he funny?
He should be arrested for taking the money."
Don't Weaken.

So laugh with the fellow that does all the geying,
Don't show him it hurts you by sighing or crying.
Maybe he's hiding some things you can't see,
So hustle, say nothing, and take this from me—
Don't Weaken.

LILLIE AND CODY TOGETHER.

There is a seemingly authentic story afloat that next season Major Lillie ("Pawnee Bill") and his outfit will be part of the Buffalo Bill Wild West when it takes to the road. It is believed that Major Lillie has disposed of his property to the Col. Cody show, and that he will be a part of the big exhibition.

"Pawnee Bill" is playing this summer at Revere Beach, Boston, and is said to have exceeded his guarantee practically every week since early in July.

This is the gist of the latest report, although in one way or another it has been the subject of circus gossip for more than a month past. Who Major Lillie made his arrangements with is a question. The current understanding of conditions in the Cody show is that its affairs are pretty largely dictated by the Ringlings. This comes from the fact that the Barnum-Bailey corporation, from which the Ringlings bought the big circus property, were believed to control a half-interest in the Buffalo Bill property.

When they took over the circus corporation the presumption was that they likewise took over the Bailey half of the Wild West known then as the Bailey-Cody Company.

It has been known that John Ringling and W. W. Cole were in frequent conference over the routing of the Wild West, and thence grew the belief that Mr. Ringling was the dictator in the matter of routing. It would seem that some such condition must obtain, for the routing of the Wild West to follow the Barnum-Bailey outfit in far Western territory at an interval of only a month could hardly be the unprejudiced choice of the Mrs. Bailey-Cody party. Rather it would appear to have been placed by the Ringlings, who in some way were able to dictate routes.

While there may be no definite ground to base the presumption upon, an impression has gained strength that if there is any Major Lillie-Col. Cody coalition, it must be because the Ringlings have brought it about.

In any event, all the circus people who know of the proposed joining of forces are very much puzzled, and no authoritative word has been spoken by any of the parties concerned to clear the matter up.

Last Monday the seventy horses attached to the New York Hippodrome were brought to the big amusement place from "down on the farm." The horses will be prominent in the forthcoming production at the "Hip," which opens Sept. 5. They will be used in the circus parade and race scenes. Equestrian director Frank Melville has taken the stock in hand. Mr. Melville has spent most of the summer with the animals breaking them in. Twenty of the horses were in the first Hippodrome show.

Further details of the Barnum-Bailey Circus wreck Aug. 16, in Washington, show that the ditched section of the train was devoted to the cook outfit. There were 200 men on the train but no women. The cars carrying the caged animals were not injured, but they remained without food and water during a journey of 250 miles.

GIRCUS NEWS.

101'S ANNUAL RACES.

Toledo, Aug. 22.

This is our first stand in Ohio. The outlook is exceptionally good.

Julia Allen left the show at Manistee, going to hospital with broken arm and high fever. She expects to rejoin again in a week. Neil Hart and Frank Maiah are again with the show.

On the fair grounds at Cadillac, Mich., equipped with a fine half mile track, Miller Bro. decided to run the annual races instead of at the Ranch in Oklahoma as has been customary in the past. The judges were, Sack Miller, George Arlington and H. G. Wilson. William Desmond (Buffalo Willie), was starter and timer. The first event "101 Ranch Derby," half mile open to all, horses to be ridden catch weights by the same riders using them in the arena performances, a sweep-stake of \$20 each brought out eight starters. In the book made by W. Desmond, Old Henry, ridden by the "Rube" Dan Dix, ruled strong even money choice with Memphis. Texas Black was also played heavily in this race.

The cowboys bet on their mounts with a vim that would make Pittsburgh Phil a piker. Saddles, bridles, boots and cash were staked. Dan Dix never lost faith in Old Henry. To a good start, Old Henry went to the front and, hard ridden throughout, won by a length from Tom Mix, ridden by Angelo. Memphis third, heading in the rest of the bunch. Time 59 seconds. A very good performance with 175 pounds up.

Texas Black, ridden by W. Willis, made a good race for the first quarter but could not go the distance. The next event, quarter of a mile, also had eight starters. Trixie with Clara Hagarty in the saddle, ruled favorite at even and 4 to 5 at close. White Cross at 6 to 5 was heavily played. The surprise came when Mexican Pedro on Circle Cross won handily with the choices nowhere. Spradly, ridden by Mexican Santio, second, and Jimmie, ridden by Eagle Eye, third. Time 25½ seconds.

The third event, a matched race at quarter of a mile was a very pretty contest between the winner of the preceding event, with Angelo in the saddle and the favorite, Trixie, with W. Willis up. It was won by Circle Cross by a short head in 25 seconds flat. Trixie lost ground at the start, but made a wonderful finish and convinced all who saw the race that at ¾ of a mile she could handily win.

The races demonstrated what fine condition the horses of "101" are in.

Joe Miller, of the Miller Brothers ("101 Ranch") left New York to return to the show this week, after a visit of a few days. The purpose of the journey was to purchase new stock. It is said that the Miller show has been doing excellent business the last few weeks. At Traverse City, Mich., Aug. 17, the takings on two performances are reported as \$3,400. The Ringling show which played there some time before was said by townsmen to have taken \$4,000.

RINGLING-WALLACE DEAL?

For the first time since the Ringling-Barnum & Bailey merger, talk lately has centered around a possibility of a deal between the Ringlings and Ben Wallace. While Wallace has undoubtedly made money this season, his victory over the powerful Ringling forces has caused him a good deal of mental anxiety for the big showmen have pursued him closely and the battle has been a bitter one.

Nobody believes for a minute that the Ringlings will remain satisfied to have a too successful rival in the field, and it would surprise no one if the Ringlings and Ben Wallace get together upon a territorial agreement, if nothing more, during the coming winter.

ACCIDENTS IN "101."

Toledo, O., Aug. 24.

During the afternoon performance of Miller Brothers 101 Ranch to-day, a horseback collision occurred between two of the riders, W. H. Mulaley, the popular old scout, and hero of the Hennessey massacre, receiving injuries of a serious nature. The two horsemen were riding in opposite directions at breakneck speed when they collided with terrific force. Mulaley, who was thrown a distance of twenty feet, was found to have sustained a serious compound fracture of the left hip, a broken collar bone, and other injuries. The other rider, an Indian, was only slightly injured.

Mulaley, whose injuries are of a complicated nature, will remain at St. Vincent's Hospital, this city, until convalescent. He is not alone, as George Hooker, a Mexican, who was injured on Saturday at Howell, Mich., was also left here for repairs. Hooker was thrown by a bucking horse which reared, and overbalancing fell backward on top of the rider, pinning him to the ground.

Hooker is suffering from fracture of the right lower rib, a fractured wrist, and internal injuries. Hooker was a feature rider with the show.

TO GIT IN RIGHT.

By John B. Kymar.

Folks say dat if youse talented,
Can sing ur dance, weep ur moan,
Jes' jump right inter Vawdville,
It's lak gittin' change from home.
I've bin troopin' twenty yeaahs,
And Ise tried wid all mah might
To git sum steady bookin'
But it's hell to git in right.

Dey tole me git a agent
If I want sum steady time,
I done had one fur a yeah,
Ev'ybody say he's fine.
I work one week, lay off ten,
Agent he say money's tight,
Dat better times is cumin',
But it's hell to git in right.

Folks all say mah act is good,
Way dey treat me is a sin,
Agent say it's dull today
Better cum aroun' agin'.
Man he say, you need a pull,
Den you'll lan' in jes' one night.
Takes a pull, push, shove an' jerk,
Den it's hell to git in right.

UNKNOWN CAPACITY OF BIG HOUSE.

St. Louis, Aug. 27.

The cornerstone of the new Coliseum, on Washington and Jefferson Avenues, was laid last Saturday afternoon. The building, when completed, will represent an outlay according to current report of \$800,000.

Various estimates of the seating capacity are extant, one claiming as many as the Circus Maxims at Rome in the time of Constantine, the claimant having probably had to consult an encyclopedia to obtain his figures (75,000). Others scale down to 5,000.

In the absence of an actual count all estimates may well be kept in abeyance. The shadowy expectation is to open in October.

CAMDEN A REAL CITY.

Philadelphia, Aug. 27.

Everything points to real action in the vaudeville line in Camden, N. J., this season, with three houses in direct opposition. The Camden Theatre (M. W. Taylor, manager) opened Aug. 17, playing four vaudeville acts with pictures. The house played combinations last season.

The Broadway, leased by Nash & Hodgdon and booked through the United, reopens Aug. 31 with straight vaudeville.

A short distance away an old church is being remodeled into a theatre and vaudeville and pictures will be tried there, four acts, six shows a day at five cents a throw the schedule. This will be managed by John Jermon, and Bart McHugh will furnish the acts.

With the three houses going Camden will look like a real city and monologists who have been using it as a joke center will have to hunt a new place on the tank line.

LAFAYETTE TO STAY ABROAD.

Beginning in Berlin with very indifferent success last spring, The Great Lafayette has become a permanent success in his present tour abroad. He has been offered contracts on the other side which will keep him busy there until well into 1910.

Lafayette is playing in Dublin, and his salary in the English halls is said to be a record-breaking one. In many instances he is said to work on a percentage arrangement.

RE-BOOKED AT INCREASE.

An exception to the many tales coming over of the English managers' refusal to meet the Americans on the salary point is that of the re-booking by the "Syndicate" houses (Oxford and Tivoli) in London of Carlton Macy and Maude Hall for a return engagement next season in "A Timely Awakening" at a greater salary than has ever been paid for the sketch over here.

Mr. Macy is home once again. He expressed himself as well pleased with the London trip. Accepting an engagement for a "trial week" in London, the future contracts were immediately entered into. "A Timely Awakening" reopens in London on May 17, 1909.

PICTURES IN DAYLIGHT.

Jos. Hart, the producer, who has returned from an English trip, claims to have a moving picture sheet which, through a patented process, reflects a moving picture as well in the broad daylight as in a darkened theatre.

This was proven to his satisfaction, said Mr. Hart, when he exhibited moving picture films to Oswald Stoll at the London Hippodrome, an immensely large auditorium, in the daytime, with the light streaming in from an opening above made by the sliding roof having been pushed back.

The pictures were used in connection with a couple of Mr. Hart's vaudeville numbers, he desiring to illustrate to Mr. Stoll the effect produced. The metal sheet was placed in the center of the Hippodrome and the pictures thrown on, coming out perfectly.

The inventor is a New Yorker. Mr. Hart has an interest in it. The "daylight sheet" has been patented in the foreign countries.

BRINGING BACK OLD HITS.

In the moving picture exhibition business there seems an inclination just now to revive former hits of a recent date. With the growing popularity of the amusement, the impression prevails that a new audience has been steadily created and enlarged upon until at the present day the majority of picture patrons are unaware of many of the earlier successes on the sheet.

A number of exhibitors have tested this with satisfactory results, it is reported. Many find the films which scored solid successes in the days gone by are as well liked upon repetition. They are called the "sure-fires."

U. S. REGULARS IN PICTURES.

Leavenworth, Kas., Aug. 27.

Moving picture enthusiasts are soon to see the soldiers at Fort Leavenworth in action through the medium of the limelight and screen. Ed. Lampson, proprietor of the Five-cent theatre, has been negotiating with the Selig Polyscope company to send their operators here and take pictures of the parades at the Fort.

The idea has met with encouragement from the officers and the picture company both. Although soldiers at drill is not a novelty here, the pictures will be of considerable interest in towns throughout the country where the soldiers are rare. It is probable that the picture operator will endeavor to arrange a sham battle.

POLI'S BIJOU IN PICTURES.

New Haven, Aug. 27.

Poli's Bijou in this city, which has been playing stock, will have moving pictures for the entertainment this season.

Alterations will be made, including a glass staircase with water running beneath, the generally accepted trade-mark of a "modern" converted picture place. "Poli's," with vaudeville, is another house.

LUBIN'S NEW HOUSE OPENED.

Baltimore, Aug. 27.

S. Lubin's new theatre on E. Baltimore Street opened this week. Mr. Lubin, who was here, said he considered it the prettiest on his circuit. Pictures and vaudeville are the entertainment.

MOVING PICTURE NEWS

FIFTY-EIGHT OPENINGS.

As a fair idea of the extent of theatrical enterprises which are to be set in motion next week, it is of record that beginning next Monday the Kinetograph Company, the film rental concern over which Percy L. Waters presides in East Twenty-first street, then starts to supply fifty-eight amusement places with moving pictures.

This number includes a considerable number of new clients to the Kinetograph service, besides the reopening of places which have been closed for the summer.

MOVING PICTURE REVIEWS

"Romance of a Gypsy Camp."
Manhattan.

This is a dramatic subject and shows a large improvement over much of the previous output of the Lubin concern of which it is a product. The story is a trifle loose and its interests scattered, but it moves forward swiftly and is filled with interesting incidents. A young man is seen engaged with a company of friends in having "a good time," if rather a drunken one. He returns home in a decidedly unsteady condition and is driven out of the house by a stern old father. Making his way to a nearby pool in the woods he meets a young Gypsy girl and the pair fall in love at sight. They return together to the camp of the Romanyes and there the young man encounters two rivals for the girl's hands. In a battle he worsts the two, but is injured. The Gypsies send for his parents. Meanwhile one of the defeated rivals returns to the tent where the young man is lying alone and is about to cut his throat when the Gypsy girl returns and plunges a stiletto into his treacherous back. The parents of the young man arrive on the scene at this point, accompanied by the young man's fiancée, and there is a happy reconciliation. Happy for all but the Gypsy maid, who seeing her erstwhile lover embracing his fiancée turns her dagger against herself and falls dead at the feet of the faithless one. While the melodramatics are laid on in plenty, it is not offensive. There are illogical points in the story, but it makes an interesting series.

Rush.

"Old Maid's Parrot."
Manhattan.

"Old Maid's Parrot" is purely a "chase" picture. An enlarged picture of the spinster fondling her pet parrot is first shown on the screen. She hangs it on the porch and a wandering dog pulls down the cage. In the fight which ensues between the dog and bird Polly attaches herself to the pup's back and the pup starts away at full speed. Discovering the bird's escape the old maid and her friends rush from the house and give chase. The pursuit is an amusing one and ends with the recovery of the parrot from a pond where the dog carried it. For the finish a second enlargement of the spinster and the parrot is used, but this time it is another person in the parrot's owner, a point which is not cleared up.

Rush.

"Liberty for All."
Manhattan.

A foreign maker gives a capital travesty upon the socialistic enthusiast. An energetic preacher of "liberty for all" goes about setting all things free. Passing a butcher shop he opens three crates in which are confined scores of rabbits and pigeons, who make their escape, and he is very properly beaten by the husky butcher for his pains. He cuts the leading strings of dogs and gets into more trouble. Finally he finds two policemen arresting a "drunk" and promptly puts into practice his ideas of liberty. For this he gets himself jailed and the final scene shows him in chains, but still preaching his doctrine of "liberty for all." There is a really humorous idea back of the series, and its incidents are funny in themselves.

Rush.

"The Lion's Bride."
15 Minutes.
Chicago.

"The Lion's Bride" is a pretentious affair with a tragic finish, and a mediaeval setting. A Baron's daughter is beloved by a young swain, but her cruel father wants to hand her over to a rich and titled fossil of a Count. The Count's jester, who is deputed to close the bargain, conceives the joke of his life. He gives his master the double cross; so the young lover vanishes with ye faire ladye. The old fossil interrupts the young couple just as they are being spliced at the altar; a scrap ensues, and the girl is carried away in the shuffle. The young lover finds her in time to see her pushed into a lion's den, where she is presumably devoured, as she never comes back any more. Young Romeo thrusts his trusty excalibur through the fossil's heart, and faints in the arms of one of his retainers. Selig has put over a good one in "The Lion's Bride."

Frank Wiesberg.

"The Escape of the Ape."
10 Minutes.
Chicago.

This is a novel film of Essanay's. An ape escapes from a circus, terrorizes the community, abducts an automobile, breaks up a card game, disturbs a cop and a nurse girl in the middle of their tryst and perpetrates havoc in general. The film is outre, which is French for something or other. The party impersonating the ape is a crackerjack.

Frank Wiesberg.

"The Baseball Fan."
10 Minutes.
Chicago.

This product of Essanay is timely and well worked out. A rabid fan springs the "important business" thing on his wife, hiking to the ball park to see the White Sox wallop the benighted Highlanders. After hanging on the back platform an excellent replica of Chicago's traction service—he arrives at Comiskey's ball-yard to find the S. R. O. sign. He peeks through a knot hole and is chased by one of the finest; he climbs a tele-

MELODRAMATIZING "SALOME."

Cleveland, Aug. 27.

"Salome" is to be the heroine of a melodrama. R. H. McLaughlin, publicity director of Luna Park, has written the piece, called "The Lion Tamer," and it will be presented at the New Virginia Theatre, Chicago, the first week in October under the management of M. F. Trostler.

The scene of the thriller is a summer amusement resort, where the heroine is a hard-working "Salome" dancer and the hero a lion trainer.

ARRANGING FOR WALDO'S SUCCESSOR.

James Blake, a member of the Herbert Lloyd-Walter Plimmer-James Blake Company, which is exploiting American musical shows abroad, arrived in New York Saturday, and this week was engaged in arranging the affairs of the Walter J. Plimmer Agency.

The agency was deserted by Frank Waldo, who was left in charge by Plimmer when he went away. Mr. Blake will appoint another to take the place left vacant by Waldo, but has not yet fixed upon the candidate. He has been engaged in settling up small accounts. Mr. Blake says he has been unable to find Waldo.

"ALGERIA" MUSIC OUT.

Atlantic City, Aug. 27.

The music of "Algeria" produced at the Apollo on Monday has been played here all week, orchestrations having been furnished the hotel orchestras by Chas. K. Harris, the publisher. Messrs. Harris and Meyer Cohen, his manager, attended the first performance of the piece, incidentally noting the musicians about the beach were fully supplied.

The song hit of "Algeria" is "The Rose of the World," the strains running throughout the opera.

Eddie Clark and his "Winning Widows" will reappear on the Williams' time Oct. 5, booked by M. S. Benthams. Mr. Clark is at present in London, where the act has played for about two months.

graph pole and falls in a tub of water; he finally gets a foul ball which passes him in. He quarrels with a neighbor, probably a Cub fan, and is hit by a foul tip. A pickpocket purloins his car-fare, and the fan walks home, where wife awaits the issue with a meat axe.

Frank Wiesberg.

"A Disastrous Flirtation."
10 Minutes.
Chicago.

This is a story devoid of plot, but full of well executed comedy. A youth who winked a roving eye and breathed a non-conjugal sigh at every damsel he saw, gets his, and that is a plenty. The Essanay Company has a splendid pantomimist, whoever he is.

Frank Wiesberg.

Fred Beck, of the Electrograph Company, has gotten up a neat little pamphlet with price quotations upon moving picture supplies of all machines. It is sent free upon application. Mr. Beck is at 8 East 14th Street, New York.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Virginia Harned and Company, Orpheum.

"Britannia Pony Ballet," Orpheum.

De Biere (Reappearance), Colonial.

Bert Coote and Company (Reappearance), Colonial.

Amy Anderson and Company, Colonial.

Zarrell Bros., Colonial.

Howard and Barrison, Alhambra.

Arthur Huston (New Act), Alhambra.

"Fun in a Boarding House," Alhambra.

Chassino, (Reappearance), Hammerstein's.

"That" Quartet (Reappearance), Hammerstein's.

S. Miller Kent and Company (New Act), 125th Street.

"The Double Cross," 125th Street.

Mieskoff-Sanders Troupe, 125th Street.

Dave and Pierce Martin, Miner's Bowery.

Musical Toys, Henderson's.

Harry Allister.

"Impersonations of Famous Men." 18 Mins.; Full Stage.

Alhambra.

Harry Allister, who is making his first appearance in New York at the Alhambra this week, follows in a large measure the conventional methods of impersonators. The distinguishing point of his performance is the large number of subjects he gets over in the space of his turn. For each subject he makes a costume change, getting into and out of his different coats with unusual rapidity. All his costumes go on over his evening clothes, a good idea in itself. The number moves with a high degree of speed without dialogue interfering. In some of his impersonations Allison is rather handicapped by a somewhat strong profile, which is easily recognizable under the different disguises and gives to his various impersonations a touch of sameness. For this reason, while the Bryan likeness was striking, that of Taft was not. Perhaps of the series the "McKinley" was best, although "Roosevelt" was striking. As the third act of the Alhambra bill Allister made a satisfactory showing.

Rush.

Bobby Pandur and Bro. Acrobatics.

11 Mins.; Full Stage. 125th Street.

Bobby Pandur and Bro., without anything particularly new or difficult are showing a pretty acrobatic offering for the first time in the metropolis at the 125th Street house this week. The stage is enclosed in black with an elevated platform in the center. Two stairways lead to it. Most of the work consists of hand and hand-to-hand balancing. The tricks are turned off in a neat, finished and attractive style. The brothers play up two or three feats seen in almost every act of this kind and manage to bring applause where others might have them passed over without a murmur. The physique display by Bobby Pandur, presumably, should be eliminated. It is out of date and to many, repulsive.

Dash.

NEW ACTS OF THE WEEK

Leo Cooper and Co. (1).

"The Price of Power" (Dramatic).

16 Mins.; Full Stage.

125th Street.

"The Price of Power" is dramatic. Evidently it was intended to be intensely so, but in that aim it falls a long way short of the mark. This may have been due in a measure to the playing, but it is almost a safe wager the piece could not rise above the mediocre regardless of any cast. There are but two characters, Gov. Burleigh (Leo Cooper), who has gained the soubriquet of "Honest John" and Marta Graham (Pasqualina De Voie), with whom the Governor had an affair in his early days. The scene is laid in the latter's private office. Marta Graham forces an entrance into the private sanctum of the State's executive and in an interview with his Governorship pleads for and then demands the pardon of a murderer for whom she is in love. The Governor remonstrates, telling her it would be betraying the trust of the people were he to grant the prisoner a reprieve. When the woman threatens to show his wife some love letters which she received from him in the old days, the Gov. takes a huge gulp and with that gulp, exit honor. He writes a message to the chief warden of the prison staying the execution. The messenger who answers informs the Governor the prisoner committed suicide that morning. The woman does not hear this and is not informed until after she has given up the papers and is on her way out. A piercing shriek is heard off stage while the curtain slowly descends with the Governor prostrate at his desk with his head in his hands. The sketch is too talky. It is all talk with one or two opportunities for dramatic work that are entirely overlooked by the principals. Neither Mr. Cooper nor Miss De Voie succeeds in arousing any great interest or sympathy. The piece itself has a great deal to do with this.

Dash.

The Marvelous Leonard.

"The Houdini Act."

Full Stage.

"Yankee Doodle Girls," Eighth Avenue.

The Marvelous Leonard is playing with the T. W. Dinkins' burlesque organization as its top line feature during the absence of Harry Houdini in Europe. The act is the property of Mr. Houdini, and it is being given in full with his permission and under his direction. The entire routine of Houdini's famous specialty is gone through even to the new startler, an escape from a milk can filled with water, which forms the finish of the act. The Marvelous Leonard does what amounts to an impersonation of Houdini. He has mastered his little mannerisms of voice and action to a remarkable degree. For advertising purposes, particularly outside New York, the act should be a tremendous draw. It forms the climax of the "Yankee Doodle Girls" show, being given after the close of the burlesque.

Rush.

The Merodia Troupe at Henderson's this week was prohibited from exhibiting in their bicycle act unless the youngest member was left out, which was done.

OUT OF TOWN

"Fun in a Boarding House."

25 Mins.; Full Stage (Special Set).

Keith's, Philadelphia.

Pat Rooney and Leo Curley have remodeled an old pattern into an up-to-date farce of the wildest kind with enough quick-action and rapid-fire material for a three-act comedy. This style of entertainment was common years ago when afterpieces were a part of every big traveling vaudeville show with the various acts forming the company in the sketch, and it was usually the best part of the show. Such an offering is new now and Rooney and Curley's piece, produced by B. A. Rolfe, ought to be in big demand from the very start. The characters are "The Gag Brothers," (William Barrows and Arthur J. O'Keefe); "I.M. Great," a "legit" (Clyde Veaux); Tottie Williams, a soubrette (Mabelle Douglas); Mrs. Fish, the landlady (Mrs. Nick Hughes), and they make a very acceptable quintet. There are also one or two minor characters. The grab for clean linen, by the "roomers"; the placing of "Tottie's" trunk in her room; rehearsals by everyone, including the landlady, and retiring for the night, are a few of the riots which keep the action going at a two-minute clip. Barrows and O'Keefe, very lively youngsters, get a lot of speed out of their work. Miss Douglas has her share of the laughter-winning honors, her varied style of mounting the stairs even being good for a laugh. Mr. Veaux ranks successfully as the actor, and Mrs. Hughes fills the role of the easy landlady very well. The small parts are well looked after, the little company laboring hard at all times and securing results. The setting represents two floors, with four rooms fully furnished, with a stairway dividing. For a big laugh, the new Rolfe production is just the thing. It was on last, following a lively bill this week and the house was still in a roar when the pictures started.

George M. Young.

Annie Blancke and Company (5).

"Freckles" (Comedy Drama).

21 Mins.; Full Stage (Special Set; Exterior).

Shea's, Buffalo, N. Y.

Through the finding of an old man, weakened by age, on a bench in the park by a waif of the streets, who gives him a drink, a friendship is formed, but for the kindly act the lad loses his position. His old friend puts in a good word with his employer, the boy is reinstated and the old gentleman discovers in him a long lost son. Time, the present; scene, Madison Square Park, New York; twilight of an autumn day. J. Frank Davis, assisted by Robert Hilliard, have made a very pretty play from "The Proof." Annie Blancke as "Freckles," a lad of the streets, with slang at tongue's end, is humorous and pathetic. George Holland, as the old G. A. R. who was with Hooker in '61, well portrayed his role. Wm. Davenport as a "Hot Dog Man" is another good character. Robt. Hilliard, co-author, thanked a large audience for due appreciation of the little incident.

Dickson.

Julius McVicker and Company (2).

"A Couple of Cocktails" (Dramatic).

26 Mins.; Full Stage (Interior).

Shea's, Buffalo, N. Y.

A little play, well rounded out and told in dramatic interest, opens in Dr. Ashe's apartments, Fifth Avenue, New York. Dr. Ashe (Julius McVicker), a young chemist, absorbed in his work, neglects his wife (Grace MacLamkin). Frank Barclay, a man of the world (Julian Noel), makes love to and plans an elopement with the wife. The husband has ordered two cocktails, having returned unexpectedly. Having overheard the lover's plan, changes his mind, and uses the drink to try the courage of the boastful lover who, thinking the liquor is poisoned, uncovers himself in his fear, and the wife is cured. The sketch is by Robt. Drout. A well-finished performance made it a hit of the bill.

Dickson.

The Richardsons (3).

"The New Pupil" (Comedy).

20 Mins.; Full Stage.

Casino, Riverside Park, Saginaw, Mich.

The Richardsons appeared at the Casino this week in a new act called "The New Pupil." It was a laugh producer and the hit of the bill. The principals are Bruce, Harry and Edith Richardson. Bruce for the past two years has played the comedy negro sheriff in "The Clansman." The sketch opens in a musical studio where the professors are greatly excited over the prospective arrival of a new pupil, who is declared to be beautiful and wealthy. Upon her arrival, she is found a freak, out of which situation comedy is developed. It later transpires that her freakish appearance is merely a disguise to have a little fun with the teachers. Upon her reappearance, she is seen in all her gorgeousness and splendor, playing havoc with the male hearts. There is good comedy from start to finish.

M. C. G.

LOST \$1,800 IN TIME.

"Time is money" in vaudeville as everywhere else but on Broadway. Whereas, it was resolved by Thomas Fortune and Josephine Davis that when Jos. Hart informed the Sullivan-Considine Circuit he, the said Hart, claimed the services of Fortune and Davis, the aforesaid Fortune and Davis lost \$1,800 through being canceled for 12 weeks over the Western time.

Now, therefore, doth the said Fortune decree and order one Augustus Dreyer, an attorney of the city of New York, to start something against the said Jos. Hart which will net the full amount of \$1,800, together with the costs and disbursements of the action.

And in pursuance thereof, the attorney, Dreyer, has caused to be forwarded to the said Jos. Hart with the aid of a well-known mail carrier, a notification to wit: That unless the said Hart produces, he must appear in court to explain why there should not be given against him, the said Hart, a thing called a judgment for the aforesaid tithe of eighteen hundred plunkers.

All of which has been signed and sealed, but the defendant to be, if he is, has yet to say.

Jas. E. ("Bluch") and Lucia Cooper open on the Sullivan-Considine Circuit Oct. 26 in their talking act renamed "Chattering Chums."

DOCKSTADER'S MINSTRELS.

Bound westward "Lew Dockstader and his great minstrels" (as the program relates) have played one-night stands this week en route. Before the minstrel show enters New York City this season, if that is to occur, it will no doubt give a different performance than that seen at Atlantic City last week.

The second week out was spent by the troupe at the seashore. The show was probably being fixed up at every performance then. It can stand repairs for awhile to come, especially after the first part.

The opening named "The Possum Hunt Club," barring a trifle overmuch of sentimentalism in the vocalizing, may remain a permanency, but after the intermission following this the show literally goes to pieces, concluding with a particularly weak finish, consisting primarily of a tableau by Dockstader and a "polar bear" in an "Aurora Borealis" scene, which is succeeded by a march by the company amid the "icy floes" of the Far North.

Preceding this in the second part as a "sketch" is "The House of Rest," by Neil O'Brien. It is otherwise more popularly known as "Dr. Dippy's Sanitarium," and 'tis said the old "nigger afterpiece" it was originally became known as "The Crazy Asylum." The billing in this credits Mr. O'Brien as producing "his latest comedy seance." That "seance" should be removed forthwith if it is not intended to confer the impression the "seance" is a "squarer" in the event of the audience falling asleep during the piece.

At the beginning of the second half another sketch in continuation of the story is employed, called "The Left Hind Foot of a Welsh Rabbit." This has not been fully developed, and is capable of plenty of fun when in running order.

The first part is a gathering of colored huntsmen, who resolve to discover the North Pole. Lew Dockstader, walking on from the second right entrance after the members have been howling about an airship, is elected to do the exploring. He and Al Jolson partake of a specially prepared Welsh rabbit. The succeeding scenes are supposed to be the vaporings of their minds while in dreamland.

"The Possum Hunt Club" setting is excellently away from the minstrel routine. It is prettily set, the costuming is in harmony and attractive, the comedy well handled and the singing pleases, both comic and otherwise.

It does appear as though Mr. Dockstader has subordinated himself for the benefit of Jolson, a newcomer in the East, young, with a pleasing personality, good voice, some new "stuff" and the hit of the show, not even excepting Neil O'Brien, that great "end."

Jolson is the only olio act, passing over a singing monologue, with a whistling finale. He scored immediately and decidedly in it, although the talk rapidly delivered contained much dried-up matter. Jolson is a natural minstrel, however, and his stage magnetism can win out always.

For "locals" Dockstader was strong when arriving near the ending of the opening, and he is the most prominent in "The Left Hind Foot," etc., singing "It Looks Like a Big Night To-night."

The musical hit of the show happens

right off the reel at the commencement when Pierce Keegan, a good looking youngster with a sweet voice sings "Take Me Out to the End of the Pier," a semi-relative to a base ball song.

Eddie Mazier has "Hot Corn" rather a catchy number, and Mr. Mazier puts over some very good comedy. Jolson in the first part has "I'm Glad I'm Married Now," which may be quickly popularized.

William H. Thompson, Will Oakland and Geo. M. Vail, with one other unknown, have the ballads from bass to counter tenor. The voices are extremely good in the straight work, the bass and tenor markedly so, with the choral effect big in volume, although the men seated about should be made to smile at the jokes.

It must be that the common law of minstrelsy forbids the non-participants from wearing a look of enjoyment. The auditor who attempts to gain a foresight of the humor contained in the joke the comedian is reciting receives only discouragement from the set faces. Once in a while when Dockstader grew impromptu the lay figures broke into a smile, but it didn't occur often. One fellow on the end, with a soprano voice not used for a solo, nearly fell into a dose while O'Brien was working his hardest.

In the straight songs there were a couple of "Years, Years, Years," with no apparent reason for the second number on the subject. Mr. O'Brien had "Everybody Turned Around and Looked at Me," while an original bit on "Panama" made a big hit as reeled off by the funny end man.

"Matilda's Misfit Admirers," programed was not put forth, and "Bull Durham," assigned to Mr. Dockstader, was not sung by him for an encore.

Even now the Dockstader Minstrels may be a vastly improved show. Plenty of material is there. It must be from the first part on if it is to find commendation on the road. But one can't always tell. Dockstader's is not the only minstrel organization this season to dig up an old afterpiece, and depend upon it for laughs.

Sime.

THE BEHMAN SHOW.

Well, Mollie Williams has gone and done it. In her second season, too. Wearing tights in the burlesque with "The Behman Show." How'd you know anybody wanted to see you in tights, Mollie? That flash of the "sheath" with a question mark in a conspicuous place on the costume was plenty. Those in the upper boxes had a "double-headed" sight while Mollie was imitating Anna Held Monday evening. They all agreed the question mark was superfluous.

It seems to be a part of the economy practiced by "The Behman Show" this season that Miss Williams should become "The Queen of the Witches" and stand forth for a few moments in brazen fleshings, with a short speech informing the audience how good the show is at the Muray Hill this week. Of course, the recitation is not quite so bad as the tights, still it is in poorer form, which is no joke since no one cares to see those whom they like dressed as an Amazon ready for the march.

Miss Williams is very legitimate in this show, and since Jack Singer is sadly in need of a soubrette, why should not Miss Williams have been diverted the other way? Make a holler on the tights.

Mollie. Sure as you live, you are going to lose some of the great prestige built up by you last season if you don't.

You might also petition Mr. Singer to have some one else enter "The Red Mill." That scene is nearly as lurid as the title. It's in a class with the remark "Not to-night, Josephine."

With one exception, there are no great changes in the personnel or pieces of "The Behman Show" this season. The first part is "The Passing Review," with Miss Williams as her own self in imitations of Anna Held, during which she sings "Won't You Be My Baby Boy?" (a relic of last season) in an ankle length dress, but the number is made by the comedy worked up by James C. Morton and Frank Moore, who repeat their previous big success as Montgomery and Stone.

Morton and Moore still dance to "Meet Me Under the Astoria," another of last season's songs. No effort has been made in the musical line to be current at any time during the performance.

In fact, "The Behman Show" this year may be too much of "The Behman Show" of last season to meet with the same amount of appreciation then received.

After the first part the show drags horribly, right down to the finish, where Frank D. Bryan's "Human Flage" is repeated for the umpteenth time in burlesque. It's not a strong finale.

The Zouaves, who were the "big act" last season, have been replaced by Eddie Leonard's act "In the Land of Cotton," by arrangement with Mr. Leonard. Mr. Moore is trying hard to give an imitation of Mr. Leonard, and after you have seen Moore you will realize what a great minstrel Eddie Leonard is. The Merriman Sisters and nine boys in blackface compose the number, along with Moore. It takes up an awfully long while, much too long. John A. Kennedy is programed in it as an eccentric dancer, but Kennedy must have been under cover. A couple of boys danced, and one young man wasted considerable time, perhaps, "stalling," but there's no real dancing in the act, nor are the light effects well handled, while in the drops provided there is too much coloring for the desired result, the drop in "one" being especially poorly painted.

"The Land of Cotton" is an olio act; the single other olio number is Margaret King in illustrated songs. In the opening Miss King is a newcomer in the policeman uniform, with tights apparently designed for a wrestler. She has a great deal of "figger" has Margaret, in evidence mostly when impersonating Fritz Scheff.

For the illustrated songs, Miss King has been supplied with some of the worst slides ever seen. She sings something about "There Never Was a Gal Like You," and from the slides there never was, while in "Tipperary," which might better have been placed for a number in the pieces, having a lively air, the slides irritate. If "Tipperary" must be illustrated it requires moving pictures. But in "If It's Good Enough for Washington, It's Good Enough for Me," Miss King started a riot. That "Washington" song hits the high mark for "hand me" stuff. The only one overlooked in the pictures is Christopher Columbus, but it made a strong finish, Miss King probably recog-

nizing the patriotic matter brought the applause, declining an encore she could have easily accepted.

Phil White is leading "The Human Fags," omitting the opening speech. White is the Oscar Hammerstein in the Review, and Mr. White looks somewhat like Hammerstein, but there the resemblance ceases. The same person who drilled Mark Bennett into the part last season probably took charge of White. It's about an even break between them on all points considered.

Wm. J. Cale has Pete Curley's characters, not attracting favorable comment in the many nonsensical changes of the first part, but framing up his Irish bit in the burlesque somewhat better.

The burlesque is in three scenes, with Marion Moore a fast talking Rose Stahl, also giving an exhibition of contortion at 10:30, altogether too late, the show having been dragged out enough, particularly in the scene in "one," while the stage was being set for the miniature "London Music Hall" act in disguise. The best part of this and the burlesque is where the characters in the travestied melodrama appear before the curtain.

There are fourteen or sixteen girls in the chorus, one can't be sure, the shift to principal being so easy. There are all sizes and weights among the girls. But a small minority have looks. One is so thin she could be appointed official chaperone for the rest during the season.

The girls are over-made up in the opening chorus. The costumes then worn are held to for quite some time. They are gaudy in appearance and far from having a new look. But two changes of dressing are made by the girls in the first part. The very good finish named "The Days of '49" brings out some pretty costuming, but the ensembles of nations there bears no discernible relation to "The Days of '49" or any other old days. Someone should attempt to instill harmony into the young women. One girl on the end makes a break for musical freedom whenever there is concerted singing, while another is always there with a vocal argument as well.

The men are used to furnish the bass for the music, but do not figure materially.

"The Behman Show" will go through on its reputation and its first part, but the economy previously mentioned, while perhaps advisable in a sense since last year's organization was an expensive one, has injured "The Behman Show" in comparison to that seen last season. Sime.

STAR SHOW GIRLS.

James E. Fennessy's "Star Show Girls" should make a first-class offering for the Western Wheel this year. It opened the New Empire in Williamsburg Monday before an audience that taxed the capacity of the big new playhouse, and although there were more than the usual number of halts incident upon a new show, the crowd stayed to the finish and gave every indication of being pleased. Staying to the finish meant a long session, too, for the entertainment ran until nearly midnight at the first performance.

There is material enough in the organization for two burlesque shows, and the first business of the producers should be directed toward cutting away superfluities. Under this head might come nearly the whole opening, including a grand

operatic trio with chorus accompaniment. The opening is slow and heavy, beside being very poorly costumed. The piece would get into action much better if it were all eliminated, and the proceedings began with the second costume change, a pretty black and white arrangement. Other eliminations of straight dialogue in the first part, leaving the comedy intact, would further help the speed. The program does not give credit for the book, which has a large number of good lines and comedy situations.

The special music is by Charles Emmett and E. S. Remington. They have given the piece a good, popular score, while the numbers, particularly those toward the end, are nicely put on by Murry J. Simons. The staging of the early ones could be improved upon.

John T. Baker has his familiar "rube" boy character and makes an immense quantity of amusement with it, while in the comedy department Fred Gardner, as the Hebrew, is second in importance. Albert Spencer is the "Dutch." There are seven other men in the cast, most having straight or semi-straight roles.

Among the women Revere and Yuir are the important factors, leading the large proportion of the numbers, backed up by Elizabeth Thomas and Louie Lynn beside a minor girl or two. The Misses Revere and Yuir come forward with an entirely new wardrobe of glittering changes.

The olio will probably have to be reduced in running time. Under the present arrangement six numbers are given in full, and it was probably here that much of the extra time was consumed. The vaudeville part is well selected for its purpose, although it may be improved by rearrangement. James C. Dixon opens in a series of character songs, a rather conventional turn, followed by the Four Lukens, casting act. The two flyers were never working better and the routine has been revised to make a sensational finish. The feature trick is a loop-the-loop throw from one bearer to the other with the flyer doing a clean forward somersault in the air as he leaves the first bearer's hands, a really sensational performance.

Revere and Yuir have a singing and change act, injured in spots by the too generous use of dark colored lights, and Baker and Lynn give their old comedy sketch unchanged. This was the laughing hit of the show, rivaled only by one of the comedy hits in the burlesque between Spencer, Dixon and Gardner.

Kingston and Thomas, singing and talk, offer a rather light act in "one." Jack Kingston is best in his "coon" songs. The talk fell a bit flat, and the pair did not make a particularly strong impression until the finish, where a good singing finale and Miss Thomas' appearance in tights got them off nicely.

Nicodemus and White, comedy musical team, closed the olio. The blackface member is a skillful comedian with a method all his own. He might have won his laughs more surely by working up his points with greater speed.

A pretty setting is provided for the burlesque, and although a good deal of business is not entirely novel it is well handled, and the scene between Dixon, Gardner and Spencer kept the house laughing for ten minutes and alone was enough to hold up this part.

Twenty girls make up a chorus that

averages well enough for looks. The girls are not working as smoothly as they might, which, of course, is explainable on the score of newness. With the exception of the costumes used at the opening, they are lavishly dressed, and the production altogether is a good one. *Rush.*

CRACKER JACKS.

Bob Manchester, or whoever "put on" this season's "Cracker Jacks," has just about hit the burlesque nail on the head. The girls are given the preference throughout. The men and comedy are incidentals.

There are sixteen chorus girls, half the number the "Eight English Roses." The costumes are all new and bright. They are just a trifle flashy, but judgment has been shown in the selection, and there are no glaring color combinations. This is saying a great deal when considering the choristers make no less than nine changes during the show.

The first part is called "A Whirl of Society." The scene is laid in a hotel lobby at Saratoga in the height of the racing season. It must have been this season, as every one was broke and talked about everything imaginable except the races.

That's all there is to the story, but there were several musical numbers worth while.

The opening chorus, a medley of popular airs, attracted attention at the get away. "Old Time Rags," followed closely, lead by Lillie Vedder with much gusto, and also proved a winner.

Billy Hart has a good number in the "Magic Man," which allows of a quantity of burlesque magic that did not go as well as it deserved. Marie O'Rourke contributed a French song and did a "Match-iche" that would make Anna Held envious. There were several other musical numbers, all of which should go nicely when the chorus is working more in unison.

The piece ran for a full hour, and most of the time was given over to the numbers. The comedy received but scant attention and the scheme worked out very well.

The burlesque is programed as Billy Hart's "Female Sanitarium." It is our old friend "Dr. Dippy" with a few new twists.

The comedy is given a wider scope here. There have been several very funny as well as new bits devised. There is also a quantity of familiar material on exhibition. At times the comedians come very close to "bluesing" it up a bit. For the most part, however, they keep to the straight and narrow, and the show is labeled clean. The "Milk Maid" number, lead by Miss O'Rourke, was the best liked in this part of the program, due in a large measure to the pretty costumes.

Mr. Hart is the chief comedian. He works in a sort of a half-tramp makeup with an Eddie Foy face, and for the most part is genuinely comical. Working the comedy almost entirely alone would seem to indicate he would become tiresome, but Hart wisely refrains from forcing himself, giving the women principals ample opportunity. His work easily passes.

James Bowman supplies some small comedy, doing well in both pieces. M. J. O'Rourke falls off in the opener. His character may be a tout, one can't be

certain. But anyway he shouldn't wear the suit of clothes he sports then. In the burlesque O'Rourke isn't burdened heavily with work.

William Bowman plays "straight" well, having a pleasing voice in addition. The Millards are in tiny roles.

Marie O'Rourke wins in the class for females. She has all the qualifications for a first-class soubrette. Pretty, trim figure, can sing, dance and is full of life. That's almost enough for a crate of soubrettes. Miss O'Rourke has a much bespangled wardrobe. After all the good impressions, Marie, she just did pull the Big Bunk before the finale of the show, and all bets were declared off for a foul. She's mighty good before. So good it would be a pity to transcribe the facts about her "Salome." That ought to go for Manchester, anyway.

Ruby Leoni is featured with Billy Hart on the billing. She should be. About ten trunks might fit her dresses. Even with the flash and glare of her costumes Ruby looks good, and in tights, ah!

Lillie Vedder was right with her in the style of dressing, but away from that Miss Vedder is different. Some chorus girl who must furnish her own wardrobe should be staked to Miss Vedder's red and black gown.

The olio, strengthened by the Five Piroscoffs, framed up quite well. The Millard Brothers have a rattling bicycle act. The "straight" is a clever performer on the bike, while the comedian is away ahead of the usual run. The "Eight English Ponies" put over a snappy dancing specialty that will be well liked, a good beginning for the latest load of English chorus girls. With much to recommend them, the Bowman Brothers fit in nicely with a blackface number. Their finish is especially strong.

The O'Rourkes have a specialty giving Marie a slack wire opportunity, together with singing, dancing and one or two other things. Frankie Green and Annie Beucher (before and after in the chorus) sing illustrated songs. *Dash.*

BRIGADIERS.

The advantage of twenty girls in the chorus of a burlesque organization is aptly illustrated at the London this week, where the "Brigadiers" hold forth in "Mr. Wise From Broadway," with Sheppard Camp featured.

Not alone in this particular case does the number of young women brightly fill the stage, giving the show an imposing background, but if there is another burlesque manager who can turn out a livelier, better looking and better stage managed group of choristers, he will be a fortunate fellow.

One of the pleasures, and no slight one, is to watch the chorus of the "Brigadiers" in action. "The first or second week" doesn't come in for an excuse. The girls have been well handled, know what they have to do and do it, doing it extraordinarily well.

Of course, possibly a few have been held over from last season when "Mr. Wise From Broadway" furnished the foundation for the "Kentucky Belles." Dora Davis, the bright little blonde who leads her sisters in line, has been retained, but Dora, has been advanced almost to a principal. She has a couple of numbers, the first "Chink and Octoroon," one of the

fun-making pieces of the show through somewhat rough work by John Neff with the girls, and she has another prominent place further along.

Miss Davis is a good heady worker, giving an excellent account of herself whether a principal pro tem. or in the chorus. Another young woman from the ranks sings "My Starlight Queen" very well, although Tuesday evening it seemed as though something had gone wrong with the desired effect.

"Mr. Wise From Broadway" was a rattling good burlesque show last season, drawn a trifle too fine in spots for the average audience perhaps. Still, then it had the "Fuzzy Wuzzy" song of Mr. Camp. It has it now. This song alone would estop Mr. Camp from receiving credit by anyone. And it's a pity, too, as Camp sings the number with an intelligent understanding of just what he is doing.

Admitting that Mr. Camp stretched the line a trifle at the London, is there an excuse under the sun for that "Tom Cat" verse in any place which may be entitled to the name of "theatre"? And really the sorrow of it is that a wholly clean, amusing, brisk, well played and managed piece should be soiled for a moment, and wholly unnecessarily by the uneradicable impression Mr. Camp holds that a dash of this sort of stuff is necessary.

He wrote the book and music of the piece, which is in two acts, and goes forward to the finish with a legitimate story carrying it. If Mr. Camp wrote the new song about "Waltzing" which Marguerite Wolfe prettily sings, he has turned out an extremely tuneful melody. Miss Wolfe plays the Cuban girl, who is continually allowing her brother (Walter A. Wolfe) to levy blackmail through his sister permitting strange men to tie her shoe laces.

Miss Wolfe has by far the best singing voice in the "Brigadiers." Her vocal strength pulls the climax and finale of the first act into a most commendable singing close, the principals giving "Chimes of Normandy" and "Farewell to My Own United States" in an immense volume of pleasing melody. Among the choristers alone, however, there are a couple of strident sopranos who should be curbed down into more perfect harmonizing.

The show is running short now, concluding at 10:30, and to reach this hour the second act or burlesque has been lengthened out. It could be closed up at several different points, while the first act might stand extension.

There is a first-class olio with the 3 Melvin Brothers leading. These boys have placed a finish to their fast acrobatics now which lands them in the front without wait. A couple of new tricks are shown, and the final, a backward fall from a two-high on a pedestal to a handstand by the boy on the ground is sent through as a finished piece of showmanship. It nearly brought the audience to its feet. They are a big card with the show.

Billy Flemen is working in his singing and talking act with Rosalind May, Mr. Flemen's former partner, Miss Miller not appearing. Miss May is doing fairly well, but Miss Miller is missed. Flemen is obliged to closely guard against Miss May

falling into error, and this injures his own efforts, but the new young woman will probably come around to the act in due course. The number went very well, Flemen dressing in a natty sack suit.

One of the funniest talking acts seen in many a day is John Neff, billed as "The World's Greatest Musician." In "one," with a table full of musical instruments, Mr. Neff, as he turns the announcement cards calling for "Poet and Peasant," "William Tell," etc., selects an instrument as though to play, and then lowering it, commences to talk. The humor of it grows. Mingled in with this is some timely dialogue, mostly given through a telephone. Mr. Neff scored from the jump, and he is entitled to all he gets.

The olio is opened by Tom Fisher in dances, and while Mr. Fisher is a first-class dancer, he may help himself with a better musical arrangement.

The costuming is effective throughout the show, with many changes, some brilliantly pretty, and the girls look spick and span in their dresses. This can not be said for the female principals who might have been more extravagant both in quantity and design.

The musical numbers run about the same as last year, having been specially written for this show. There are changes noticeable in the dialogue, also comedy. The "army" has been worked out into a highly amusing bit of business, though the "unionized" portion has been borrowed from the Willie Collier former play. A snatch of "The Battle of Too Soon" is also in use, and there are "bits" all through. They serve to make an excellent show, however, and there is hardly sufficient of anything to readily identify it.

Mr. Flemen is the same wonderfully good "straight," wearing and looking well in his clothes, while Mr. Wolfe plays the Cuban handily, considering the part. Mr. Camp gives an easy performance in his role, and Mr. Neff is capably taking care of "Dicky Daredevil," the part last season held by Jim Diamond.

Carrie Starr has a low registered voice, singing in "They Wouldn't Stand for That in Honolulu," while Miss May, who has not a great deal to do in the pieces, wears too much coloring in her make-up.

And it might just as well be called to the attention of burlesque "producers" that the "Brigadiers" has no "Salome" dancer nor sheath gowns. It is a show, and Whallen & Martell, the owners, are lucky in having it. *Sime.*

YANKEE DOODLE GIRLS.

Thomas W. Dinkins' "Yankee Doodle Girls" gave the first public performance at Miner's Eighth Avenue Theatre last Saturday night before a crowded house. The show runs with unusual smoothness for a new organization, and on its first showing gives promise of developing into a good average burlesque entertainment. As might be expected the comedy values are still a bit light, but in the burlesque the foundation has been laid for a solid laughing show. There is little opportunity for comedy in the first part, the intent being seemingly to support it with "numbers" and spectacular effects.

The big feature of the company is the Harry Houdini handcuff and illusion act, being given by the Marvelous Leonard (New Acts) by arrangement with Houdini.

It is heavily billed on the show's paper, and is the concluding number, following the burlesque.

The first part gets a good start by having the curtain raised upon a chorus in action and singing one of George M. Cohan's liveliest numbers. From then until the middle of the piece there is a solid succession of singing numbers. There are twenty girls in the chorus, a good looking lot, and they form an unusually satisfactory singing organization. The one break in the music is the introduction of a female quartet with "Bye, Bye, Dear Old Broadway" just after the opening. The quartet is very weak, following upon the bigger volume of the whole chorus.

There are times when the dialogue of the comedians approaches suggestiveness, and an "audience" song by Sadie Husted could stand a bit of toning down.

The costuming of the show is very pretty, with four changes in the first part and three in the burlesque. One of the prettiest arrangements was a Roman military dress, which was employed as the finale of the first part.

Harry Seyon is principal comedian, playing an Irishman. Harry Hearn has a tramp role in the burlesque. Of dialect characters there are none.

The numbers are handled by Sadie Husted, a little plumper than last season; Julia Seyon and the Gladstone Sister, a lively pair, who might with profit be given a short turn in the olio, which is short on dancing and very long on talk.

Charles Collins and Sam Hawley open the olio with a simple song and dance act. They passed nicely, although the early talk could be improved upon. At the Saturday night performance the boys apparently had not received their new wardrobe and wore very mussed looking clothes. Proper dressing will set the act off.

The Seyons did very well with their singing and talking sketch, and Davis and Hazelton followed in a turn of the same general sort, making two out of the four numbers in the olio of the conversational variety. The last named pair make a strong finish, but the opening is patched up out of passe "gags" that cannot be dropped too soon. The Grotesque Randolphs closed the olio. "The Yankee Doodle Girls" measures up to a satisfactory average, with the Houdini act to give it a safe margin. *Rush.*

ALHAMBRA.

They seem to be taking undue advantage of Eva Tanguay's big drawing powers at the Alhambra this week. Certainly they have surrounded her with a bill that never would have been put together had not the cyclonic one been on deck to bring people in. Miss Tanguay undoubtedly still holds her popularity and her diaphanous "Salome" was enough of an attraction to bring in a capacity audience Tuesday night, despite the fact that rain was falling at 8 o'clock and the rest of the bill was far from attractive. But still this is the week before the regular season's opening.

Aside from the big feature Smith and Campbell in the first half was the only act that could be said to have gone well. The others either flopped utterly or were greeted with perfunctory applause by the Alhambra audience, which is ordinarily one

of the most demonstrative in the city. Smith and Campbell give their conversational routine unchanged. There are a few who have as well constructed a line of talk. Its points are uncommonly well devised and are handled in perfect form.

Bradlee Martin and company were given the important place just before the intermission, a position they were unable to fill satisfactorily. The humor of "Jessie, Jack and Jerry" is very labored and foolish. The trio try so very hard to make their nonsense funny that they are in their own way, defeating the purpose, beside which the whole sketch is in very questionable taste and not at all worth while.

Snyder and Buckley, with their "mechanical minstrels," created a ripple in the dead calm, the ridiculous clowning drawing some laughter.

Of course, "Salome" came in for its usual storm of applause and made the up-town Williams establishment look like its old self for three or four minutes. Whatever may be said of Miss Tanguay's version as a work of art—and several things may be urged against it—it has a tremendous vogue in Harlem, a vogue which seems no nearer wearing out than when it was first put on a month ago.

Jacob's Dogs made a rather light number to close the show, notwithstanding its merit as a neat, well handled specialty. The audience developed a decided disposition to break up at the beginning of the act and there were many departures during its progress. The dogs go through their striking routine smoothly and Jacobs appears to have brushed up his apparatus since last he appeared around New York.

Scott and Whaley opened the show. The early part of the talking and singing turn is extremely rough. The two do not get the proper snap in their give and take of dialogue, catching the cues slowly and struggling through in very uncertain style. When the blackface comedian gets down to his eccentric dancing a la Bert Williams, of course they do much better. On Tuesday night it was the finish that saved the act.

Princess Chinquilla and Newell had the "No. 2" place. The cowboy's simple juggling was interesting in a mild way and the odd singing of the Indian girl, together with her wierd dance at the finish, made a rather interesting number for the early part of the program. Harry Allister, New Acts.

Rush.

FIFTH AVENUE.

La Sylphe is still at the head of the Fifth Avenue bill, although her name is not displayed as prominently electrically as formerly. It may have been the "Bunk" that drew the crowd, or it may have been Henry Dixey or Maggie Cline or one or two others with "names" not quite as prominent. At any rate there probably were never any more people in the Fifth Avenue at one time than Tuesday evening.

If the people had come to see "Salome" they were not very enthusiastic about it. The number was on third, very early for a feature. It might do well to put it on first and have it over with. La Sylphe does not show at her best as "Salome." It merely devolves into a series of contortions. She has been seen to much better advantage in her other dances.

There may be some doubt as to who

drew the large audience, but there is no question as to who pleased them. The Jack Wilson Trio made a clean sweep. Mr. Wilson has fallen into the very good habit of burlesquing here and there bits from acts that have preceded him. The trio was next to closing and this gave the comedian a whack at every number. He overlooked none. Ada Lane is there with a new sheath gown, a dream, and maybe Ada can't carry it. Wilson as the wench, not to be outdone, wears a sheath also, with a padlock on the slit. His remark "I'm afraid of only one man, Houdini," caused a roar that lasted a full minute. There were several other bits just as funny. In fact, the talk is almost entirely new and the act as a whole has never been better.

Maggie Cline, just ahead of the Jack Wilson Trio, put the audience in a rare good humor with her Irish songs and comedy twists. "When Patricia Salome Does Her Funny Little O La Palome" was the Queen's big song. It gave her plenty of opportunity for burlesque on the "Bunk" and she overlooked no bits, making it very funny. Of course that old classic "Throw Him Down McCloskey" was the finisher.

Loney Haskell had some trouble at the barrier, but after he got into the going pulled away nicely. Several new stories and a few remarks on current topics were eagerly swallowed. The talk about the two Devils sneaking into town directly Bingham had left showed progression.

Henry E. Dixey and Company gave "David Garrick," which allows plenty of scope for Mr. Dixey's versatility. The very pretty play at fencing and the graceful dancing of the minuet were freely appreciated. Miss Nodstrom shared honors with the star.

Lillian Shaw sang five songs, one too many. After the fourth number the house was clamoring and it would have been much better to exit in that way. It may have been the last song was not strong enough to follow the two preceding.

Wood Brothers opened the show with a first class ring offering. The usual routine was run through in a finished style with a couple of new tricks thrown in for good measure.

Gillette's Dogs and Monkeys are giving a much better show than when the act was first seen. The animals require very little coaxing and do the allotted bits in an intelligent manner. The "drunk" is worked a little differently now. It leaves the saloon in the company of a perfect dog-lady, who leads him to his residence. *Dash.*

125TH STREET.

Monday night was just a trifle over the heat line and the attendance was a bit light in consequence, but what lacked in numbers was easily made up in enthusiasm. Maybe because there was not another "version" of "The Bunk of 1908." Honors were pretty even among the several acts, with the Elinore Sisters a short nose to the good. It was simply shrieks for Kate Elinore, and every time that hand went out or the tassel on the muff was wiggled, the house blew up. One nifty blonde in the first row in the balcony was just on the edge of falling over the rail when an usher came to the rescue.

Daisy Harcourt's success would also (Continued on page 25.)

VARIETY ARTISTS' ROUTES FOR WEEK AUGUST 31

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from AUG. 30 to SEPT. 6, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. E." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES." "B. E." "BULLFIGHT ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A
A B O D Girls, 230 W. 96, N. Y.
Abdallah Bros, Three, 417 E. 14, N. Y.
Abbott, Andrew, Co., 307 W. 38, N. Y.
Acton & Kloris & Co., 1555 Broadway, N. Y.
Acker & Gilday, 107 W. 42, N. Y.
Adair & Dolin, Barnum & Bailey, C. E.
Adair, Art, Hagenbeck-Wallace, C. E.
Adams, E. Kirk & Co., St. Louis, Mo., Indef.
Adams & Halligan, 3008 Wash., Chicago.
Adelyn, Box 248, Champaign, Ill.
Adams, Mabel, Majestic, Chicago.
Addison & Livingston, Palmetto Beach, Tampa.
Ager, John, Ringling Bros., C. E.
Aghera, Chas., Troupe, Empire, Paterson, N. J.
Aghera, The, 200 Colorado, Chicago.
Alabama Comedy Four, 263 W. 30, N. Y.
Albano & La Brant, 212 E. 26, N. Y.
Alberto, Barnum & Bailey, C. E.
Alburtus & Miller, Monrovia, Cal., c. o. Miller.
Aldo & Vannerson, 258 W. 38, N. Y.
Alexander, Rose, Midway, Wildwood, N. J., Indef.
Allen, A. D., 74 Pleasant, Montclair, N. J.
Allen, Ed, Campbell Bros., C. E.
Allen, Beale & Violet, 223 E. 14, N. Y.
Allen, Leon & Bertie, 118 Central, Oskosh, Wis.
Allister, Harry, 11 Rue Godfrey Marie, Paris.
Allman, Joe, Aldridge, Bloomington, Ill.
All, George, 819 W. 88, N. Y.
All, Hunter & All, Claude St. & N. Y. Ave., Jamaica, N. Y.
Alpha Trio, Majestic Theatre Bldg., Chicago.
Alpine Troupe, Cole Bros., C. E.
Alvina Zoller Trio, 608 Hemlock, Brooklyn.
Alvord, Ned, Ringling Bros., C. E.
Alvares Troupe, Ringling Bros., C. E.
Alvares, Three, Jersey Lilies, B. R.
Americana Banjo Four, 1481 Broadway, N. Y.
Americana Comedy Four, 201 Dearborn, Chicago.
American Dancers, Six, Bennett's, Quebec.
American News Boys Trio, Gen. Newark, Indef.
Anderson & Ellison, 612 Chestnut, Erie, Pa.
Angell Sisters, 604 W. New York, Indianapolis.
Apollo Bros., Electric Pk., Albany.
Araki's Troupe, Fair Ground, Monticello, Ia.
Archer, Oble, Bijou, Newark, Ohio, Indef.
Arcell Bros., 92 Seneca, Canton, O.
Ardell, Lillie, Holl, Mass., Indef.
Ardelle & Leslie, Shady's, Fall River.
Ardo, Ringling Bros., C. E.
Arlington, Harvey, 2170 Wylie, Pittsburg.
Ardo & Eddo, 500 E. 84, N. Y.
Arnold & Felix, Jamaica, L. I.
Arberg & Wagner, 1412 Tremont, N. Pittsburg.
Armanas, The, 149 W. 68, N. Y.
Arlington Four, Hammerstein's, N. Y.
Armita & Burke, 519 Ringgold, Cincinnati.
Armstrong, Grace, Windsor Clifton Hotel, Chicago.
Armstrong & Verne, 6, Majestic, Des Moines.
Arnot & Gunn, 215 6th Ave., N. Y.
Arthur, W. Columbia, Knoxville, Indef.
Astaire, The, 42 Eldorado Pl., Highland, N. J.
Astrelas, The, 310 W. 448, N. Y. City.
Atlantic Comedy Four, 129 Stockholm, Brooklyn.
Auberts, Les, 14 Probel St. III., Hamburg, Ger.
Auburns, Three, 885 Beacon, Somerville, Mass.
Auer, The, Elmer, Southend-on-Sea, Eng.
Auger, Capt., George, 12 Lawrence Rd., So. Baling, London, England.
Austin, Claude, 86 No. Clark, Chicago.
Austin, Tossing, Palace, Burlington, Eng.
Avery & Pearl, 684 Wash. Boul., Chicago.
Ayres, Howard, 820 Rinker, Phila.
Azuari, Miss, Barnum & Bailey, C. E.

B
Bader, La Velle Trio, Orpheum, Spokane, Wash.
Bachman, Marie, Grand, Los Angeles, Indef.
Baernstein, Harry, Bijou, Racine, Wis., Indef.
Baker, Nat C., 32 Division, N. Y.
Baker, Chas. E., 72 Morningside, N. Y.
Baker & McIntyre, 3824 Reno, Phila.
Baker Troupe, Ringling Bros., C. E.
Banks, Bessie Dno, Columbia, Cincinnati.
Banks & Newton, 1553 Broadway, N. Y.
Bannacks, The, Barnum & Bailey, C. E.
Banta Bros., Folly, Chicago, Indef.
Baldwin & Shea, 701 Pine Grove, Worcester.
Billings & Blaney, 138 Endicott, Worcester.
Barrow, Musical, 1215 Jefferson, Brooklyn.
Barros & Crawford, 4640 Langley, Chicago.
Barrett, Marjorie, Hotel Hargrave, N. Y.
Barry, Katie, 541 W. 158, N. Y.
Barry & Hughes, Green Room Club, N. Y.
Barry & Wolford, Shubert, Utica.
Battila, Carl Wm, Pine Lake, Ind.
Barnes & Conway, City Sports, B. R.
Barnes & Levine, Star, Bronx Ste. Marie, Mich.
Batro & McCue, 819 No. Second, Reading.
Bartlett, Mr. & Mrs. Guy, 353 W. 56, N. Y.
Bartlett, Al., Flinn Hotel, Chicago.
Barnett, John, 5125 Chancellor, Phila.
Bates, Ernest, 201 So. University, Peoria, Ill.
Bates, George, Barnum & Bailey, C. E.
Bates & Neville, 46 Gregory, New Haven.
Baxter, S.M. & Co., 940 Myrtle, Oakland, Cal.
"Barton," 2631 N. Hollywood, Phila.
Bawa, Harry, Empire, Camberwell, S. E., London, Eng.
Baum, Will, 97 Walcott, New Haven.
Bay City Quartette, 1695 Gates, Brooklyn.

Beans, Geo. A., Orpheum, Butte.
Be Anos, The, 3443 Charlton, Chicago.
Beyer, Ben, 309, Bennett's, Quebec.
Beard, Billy, Geo. Primrose's, Minnreia.
Beattie, Bob, 594 E. 143, N. Y.
Beatties, Juggling, 137 Park, Paterson.
Beauvais, Arthur & Co., Victor House, Chicago.
Bedell Bros., 211 E. 14, N. Y.
Bedini, Donat, & Doga, 229 W. 38, N. Y.
Beecher & May, 23 Atlantic, Bridgeton, N. J.
Belmel, L. Musical, 340 E. 87, N. Y.
Belford, Al G., Frank A. Robbins, C. E.
Belford Bros., Ringling Bros., C. E.
Bellocclair Bros., Birmingham, Eng.
Bell & Richards, 211 E. 14, N. Y.
Bell, Crystal, 308 Wayne, Hamilton, O.
Bell, Frank, 1533 Broadway, N. Y.
Bell, Chas, Ringling Bros., C. E.
Bell, Hazel, Ferns, New Castle, Ind.
Bells, The, Barnum & Bailey, C. E.
Bennett, Laura, 14 Linden, Jersey City, N. J.
Bennoas, Musical, Gen. Del., Chicago.
Benton, Lew, 229 W. 38, N. Y.
Bentley, Musical, 111 Clippier, San Francisco.
Benton, Maggie, 714 Tibbets, Springfield, O.
Berkes, The, 400 W. 30, N. Y.
Bergin, E. Howard, Adelbert Hotel, Kansas City.
Bernier & Stella, 22 Haywood, Providence.
Berry & Berry, Bennett's, Hamilton, Can.
Beverly, Frank & Louise, 288 Merrick, Detroit.
Beun, Teddy, Osborne Hotel, Atlantic City.
Bieble, Musical, Lodge, Clowdcroft, New Mex.
Big City Quartette, Orpheum, Oakland.
Big Four, 50 Boulevard Rd., Weehawken, N. J.
Billings & Blaney, 138 Endicott, Worcester, Mass.
Bingham, Kittle, 335 Beacon, Somerville, Mass.
Binney & Chapman, Orpheum, Chattanooga, Tenn.
Birch, John, 138 W. 45, N. Y.
Black & Leslie, Hippo, Lexington, Ky.

Black Patti Troubadors, Sept. 5, Boonton, N. J.
Blampham & Hebr, Golden Crooks, B. R.
Blondell, J. George, 60 E. Houston, N. Y.
Bliss, Cadette, 31 Haverer, Boston.
Bliss, T. E., 3241 Haywood, Denver.
Blair, Rose, 70 W. 60, N. Y.
Boorum, Mattie, 144 Clifton Pl., Brooklyn.
Booth & Gordon, 449 W. 2nd, Long Beach, Cal.
Booker, Henry, 68 Forsyth, N. Y.
Boles, Fira, 44 Curtis, Grand Rapids.
Borella, Arthur, Barnum & Bailey, C. E.
Bottomley Troupe, N. A. C., 13 Cedar, Brooklyn.
Bouldon & Quinn, Lake Pl., Bangor, Me.
Bowen & Florence, Wonderland Pk., Revere, Mass., Indef.
Bowery Comedy, Quartet, Gayety, Albany.
Bowers & Smith, Oliver Everett, Mass.
Borani & Navarro, 130 E. 19, N. Y.
Bowen & Vetter, 818 N. Wash., Baltimore.
Borsini Troupe, Hagenbeck-Wallace, C. E.
Bordon & Zeno, 609 N. Wood, Chicago.
Bowers, Walter & Crocker, Temple, Detroit.
Bowman Bros., 326 W. 48, N. Y.
Boyer, Jack, 1553 Broadway, N. Y.
Boyd & Veola, 119 E. 14, N. Y.
Bradford, The, 230 W. 41, N. Y.
Bradna & Derrick, Barnum & Bailey, C. E.
Bradley & Davis, Barnum & Bailey, C. E.
Brady, The, 266 W. 43, N. Y.
Brigham, Anna E., 28 Exchange, Binghamton.
Brinn, L. B., 23, Haymarket, London, Eng.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brays, The, Campbell Bros., C. E.
Breen, Harry, Columbus, O.
Bridamont, 1402 Broadway, N. Y.
Brinson, Alice, Barnum & Bailey, C. E.
Britton, Sadie, Coliseum, Burlington, Ia., Indef.
Brond, Billy, 1553 Broadway, N. Y.
Brooks & Clark, 2464 Paton, Philadelphia.
Brooks & Jeanette, 1602 Madison, N. Y.
Brovnies, The, R. F. D., No. 4, Topeka, Kas.
Brown Bros. & Kealey, Majestic, Chicago.
Brown E. J., Pike, Canal Dover, O.
Brown, George, Barnum & Bailey, C. E.
Brown & Navarro, 4 W. 135, N. Y.
Brown & Willmot, 71 Glen, Malden, N. Y.
Brown & Wright, 44 W. 45, N. Y.
Browning, Flora, 1553 Broadway, N. Y.
Browning, Mr. & Mrs., Hotel Everett, N. Y.
Browning & Le Van, 805 Cauldwell, N. Y.
Bruce, The, Crystal, Indianapolis.
Brunettes, Cycling, 23 Cross, Lowell, Mass.
Bryant & Saville, 2323 N. Bouvier, Phila.
Burke & Flinn, 44 7th Ave., N. Y.
Burton & Brooks, Fair Haven, N. J.
Burch Bros., 90 N. Hilt, Brooklyn.
Buckley's, Musical, 1340 Brook, N. Y.
Buckere Trio, 646 E. Center, Marion, O.
Burdette, Madeline, 212 W. 44, N. Y.

Burke, John & Mae, Sept. 6, Orpheum, Spokane.
Burke, John F., Fleet's Park, Baltimore.
Buckley's Dno, Ringling Bros., C. E.
Buckere State Four, 266 E. 57, Cleveland.
Bures & Chas, Barnum & Bailey, C. E.
Burgess, Harvey J., 637 Trenton, Pittsburg.
Burke, Wm. H., 84 Berstow, Providence.
Burke-Tonby & Co., East Haddam, Conn.
Burke & Urtine, 119 E. 14, N. Y.
Burns, Morris & Co., 54 Hemes, Jersey City.
Burns & Emerson, 1 Place Boleield, Paris.
Burns & Robbins, Bijou, Newark, Indef.
Burnell, Lillian, 511 W. North, Chicago.
Burton & Burton, Al Reeves, B. R.
Burton, Matt, 1135 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.
Burrows, Travers Co., Verplanck, N. Y.
Bush & Elliott, 1254 65, Brooklyn.
Buzler, Walter E., Orpha, Madison, Wis., Indef.
Bulger, Jesse Lee, Northside, Pittsburg.
Burtios, The, Ringling Bros., C. E.
Busch, Johnny, Gen. Del., Atlantic City, Indef.
Butler & Lamer, 3219 & 3220, Philadelphia.
Burton, Chas., Crystal, Menasha, Wis., Indef.
Byers & Hermann, Orpheum, St. Paul.
Byrd & Vance, 1632 Wrightwood Ave., Chicago.
Byron & Blanche, 166 84, Jersey City.
Byron & Langdon, Majestic, Chicago.
Byrons' Musical Five, 5135 Indiana, Chicago.

C
Caesar & Co., Frantz, St. Charles Hotel, Chicago.
Cain Sisters, Empire, Youngstown, O., Indef.
Campbell & Cully, 1633 Bourbon, New Orleans.
Caldera, A. K., 126 Washington, Hoboken.
Calef & Waldron, 231 W. 92, N. Y.
Calvin, James, 445 W. 64, Chicago.
Callahan, Joseph, 1155 Broadway, N. Y. City.
Callahan & St. George, Leeds, Eng.
Cameron & Flanagan, 705 4th, Ft. Madison, Ia.
Cannon, Jack & Glida, Hotel Rexford, Boston.
Corley & Burke, 1844 Atlantic, Brooklyn.
Carey & Stampe, 1533 Broadway, N. Y.
Carberry Bros., Bennett's, Ottawa.
Carroll, Leo, c. o. VARIETY, N. Y.
Carroll & Baker, 127 W. 53, N. Y.
Carrie, Mlle., Orpheum, Kansas City, Mo.
Carlos, Chas., 104 W. 40, N. Y.
Carol Sisters, 316 W. 140, N. Y.
Carmen, Frank, Family, Winnipeg.
Carmen Sisters, Empire, San Francisco, Indef.
Carmontilla, Columbus Flat 5, Jacksonville.
Carroll & Cooke, Hotel York, N. Y.
Carroll & Judge Trio, Ringling Bros., C. E.
Carroll, Nettie, Barnum & Bailey, C. E.
Carroll, Chas. O., Crystal, Trinidad, Col.
Carson & Willard, Shea's, Buffalo.
Carson & Devereaux, 306 Graham, Evansville.
Carson Bros., Fall Lafayette, Ind.
Caron & Farum, 235 E. 24, N. Y.
Carter, Chas. J., "Milton," Queens, Sydney, Aus.
Carter, Taylor & Co., 711 E. 176, N. Y.
Carter & Waters, 158 Greenfield, Buffalo.
Carters, The, 921 Ninth, Lasalle, Ill.
Cartmell & Harris, 180 Nevins, Brooklyn.
Carver & Murray, 229 W. 38, N. Y.
Casatias, The, 4013 So. Artesian, Chicago.
Casey & Crane, 1514 So. 5, Ellsabeth.

Cassidy, James J., 1325 N. 15, Phila.
Cassin & Reeves, Yale, Kansas City.
Castellane & Bro., 308 3rd, Brooklyn.
Caswell, M. & Arnold, Tooring, So. Africa.
Castano, Edward, 104 W. 41, N. Y.
Celest, 74 Grove road, Clapham Park, London.
Chadwick Trio, 229 W. 38, N. Y.
Chameroy, The, 1381 45, Boro. Park, N. Y.
Chantrell & Schuyler, 219 Prospect, Brooklyn.
Chapin, Benjamin, Lotus Club, N. Y.
Chase & Carma, 854 W. 35, Chicago.
Cherie, Doris, Follies of the Day B. R.
Chester & Jones, 211 E. 14, N. Y.
Chevalier, Louis, & Co., Grand, Victoria, B. O.
Chinquilla, Princess, Shoreview Pk., Jamaica, L. I.
Christopher, Chris, Unique, Minneapolis.
Christy, Wayne G., 778 8th Ave., N. Y.
Church, City Four, Holcon Lodge, Lake George, N. Y.
Clare, Sydney, 64 E. 110, N. Y.
Clairmont, 2051 Ryder Ave., N. Y.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name _____				
Permanent Address _____				
Temporary " _____				
Week	Theatre	City	State	

CARDS WILL BE MAILED UPON REQUEST

Clark, Edward, 1232 Broadway, N. Y.
Clark, Geo. G., 248 Patton, Phila.
Clark, John F., 150-Pardon, Southford, N. J.
Clarke, Harry Oron, 150 W. 44, N. Y.
Clark & Sebastian, Barnum & Bailey, C. E.
Clarke, Wilfred, Olympic, Chicago.
Clarke, Thre, Ringling Bros., C. E.
Claudius & Scarlet, Haymarket, Chicago.
Claus & Radcliffe, 15 Old Broadway, N. Y.
Clement, Frank & Rita, 129 W. 37, New York.
Clements, Dudley, Brighton Beach, Music Hall.
Clifford & Burke, Sept. 6, Orpheum, Denver.
Clifford, Billy S., Clifffords, Urbana, O.
Clifford, George A., Comedy, Brooklyn, Indef.
Clifford & Nolan, Cohen's Hotel, Lee Ave., B'klyn.
Clifford & Raldis, 1975 Eager, Brooklyn.
Clifford, Lew, 123 Ave. O, N. Y.
Chaton, Chris., 43 W. 28, New York.
Clipper Sisters, 46 Blewett, Seattle.
Clivette, 274 Indiana, Chicago.
Clito & Sylvester, 904 Walnut, Phila.
Clyo & Rochella, 57 Park, Attleboro, Mass.
Closer Comedy Club, 333 Sydenham, Phila.
Cogswell, Cycling, 246 W. 21, N. Y.
Cox, Lomo, 5511 Lake, Chicago.
Coate, Charlotte & Margrete, 1558 B'way, N. Y.
Coby & Garron, 989 Putnam, Brooklyn.
Cogan & Bancroft, Lakeside Pk., Akron, O.
Cohn, Isadore, 754 Westchost, Bronx, N. Y.
Cohen, Tillie, Palace, Boston, Indef.
Cole, Bert, Hagenbeck-Wallace, C. R.
Cole, Will, 40 4th Ave., Brooklyn, N. Y.
Coleas, Singing, 102 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., Indef.
Collins, Nina, 205 W. 102, N. Y.
Collins & Brown, Ramona Pk., Grand Rapids.
Comrades, Four, 834 Trinity, N. Y. C.
Conklin, Billy W., 441 W. 10, Erie, Pa.
Conley, Anna & Edie, Poll's, Hartford.
Courtney & Jeanette, 638 14th Pl., Jacksonville.
Contino & Lawrence, 249 So. May, Chicago.
Conners, George, Barnum & Bailey, C. E.
Connelly, Mr. & Mrs. E., 6140 Indiana, Chicago.
Conlon & Carter, 1553 Broadway, N. Y.
Connelly & Connelly, 128 Graves, Chillicothe, Mo.
Connelly, Edward, Lake Sunapee, N. H., Indef.
Conway & Leland, Alhambra, Paris, France.
Cook, Frank, Austin & Stone's, Boston, Indef.
Cooke & Bothe, 3154 Prairie, Chicago.
Cooper, Harry L., Williams' Imperials, B. R.
Cooper, Jas. & Lucia, 2111 Amsterdam, N. Y.
Cooper & Robinson, 322 Mott, Bronx, N. Y.
Corellis, Three, Hagenbeck-Wallace, C. E.
Cornallias, Eight, Ringling Bros., C. E.
Corners, Grimes, Newfield, N. J.
Cossar, Mr. & Mrs., 306 W. 121, N. Y.
Cotton, Lola, Cuba, N. Y.
Coubay, William F., 464 W. 34, N. Y.
Courtney & Dunn, Atlantic City, N. J., Indef.
Couthou, Jessie, 6632 Harvard, Chicago.
Coutleigh, W. M., Lamb's Club, N. Y.
Cowper, Jimmie, 86 Carroll, Binghamton.
Coyne & Tullin, County Fair, Portage, Wis.
Crave, Nick, 983 Columbus, N. Y.
Crawford & Manning, 258 W. 43, N. Y.
Cremes, De Witt, Carnival Pk., Kansas City, Kas.
Cree & Co., 1404 Boria, Phila.
Cresy & Dayne, Orpheum, Portland, Ore.
Creswell, W. P., Fair, Sardinia, O.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred Place, London, England.
Cross, Billy, 2830 Sarah, Pittsburg.
Cross, Will H. & Co., 358 Dearborn, Chicago.
Crucible, Mysterious, 241 Heyward, Brooklyn.
Cunningham, Bob and Daley, 112 E. Wash., Cham-paign, Ill.
Cunningham & Marlon, 183 E. 94, N. Y.
Cummings & Merley, Unique, Los Angeles, Indef.
Cunningham & Smith, 183 E. 94, N. Y.
Curtin & Blossom, 91 Newell, Greenpoint, B'klyn.
Curtis, Allen, 2256 Marion, Denver.
Curtis, Sam J., & Co., Garrick, Wilmington.
Carson Sisters, Coliseum, London, Eng., Indef.

D
D'Alvini, Rocky Point, R. I., Indef.
Dahl, Therese, 309 Columbia, N. Y.
Dahl, Dorothy, 309 Columbia, N. Y.
Daly & O'Brien, 415 Strand, London, Eng.
Dallivette & Co., Theatre, Niagara Falls, Indef.
Dale, Wm., Crystal, Elkhart, Ind., Indef.
Daly & Devere, 115 E. 15, N. Y.
Dale, Doty, Dainty, 252 W. 36, N. Y.
Daley Isroe, 1376 No. Main, Fall River, Mass.
Daniels, Joseph W., 16 Tower, Forest Hill, Mass.
Dare, Harry, 325 E. 14, N. Y.
Darling, Phil, Sells-Floto, C. R.
Darmody, Woburn, Mass.
Darwin, Ringling Bros., C. E.
Dalton, Fen, 175 Irving, Brooklyn, N. Y.
Davenport, John, Yankee Robinson, C. R.
Davenport, Slick & Norma, John Robinson's, C. E.
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 Davis, H., Air-Donne, Murphysboro, Ill., Indef.
 Davis, Mark & Laura, Collins Garden, Columbus,
 Ohio.
 Davis, Mr. & Mrs. Jack, Family, Hinton, W. Va.
 Dawn, Zella & Co., 357 E. Market, Akron, O.
 Dawson, Harry Claude, 1001 Light, Baltimore.
 Dawson & Whitfield, 346 W. 58, N. Y.
 Day, Carita, 598 7th Ave., N. Y.
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 Delmore & Darrell, 1515 Ninth E. Oakland, Cal.
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 Delovay & Fritz, 2067 Madison, Chicago.
 Dell & Miller, Hippodrome, Buffalo, Indef.
 De Loria, Musical, 218 Swan, Buffalo.
 De Vean, Hubert, 3644 Prospect Pl., Brooklyn.
 De Camo, Chas., & Dogs, 8 Union Square, N. Y.
 De Cotret & Rego, Theatrical, Huntsville, Ala.
 Demacoe, The, 114 N. 9, Philadelphia.
 Demonio & Belle, Englewood, N. J., Indef.
 Deuman, George, Barnum & Bailey, C. R.
 Deoliza Bros. & Co., Olympic, Paris, France.
 De Fue & Bates, 2448 Cornell, Indianapolis.
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 De Van, Johnnie, 2903 Vernon, Chicago.
 De Voy & Miller, 209 B. 14, N. Y.
 De Vere, Madeline, 54 W. 125, N. Y.
 De Young, Tom, 156 E. 113, N. Y.
 Derrin, Jas. T., 518 So. Flower, Los Angeles.
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 Devlin & Elwood, 1553 Broadway, N. Y.
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 Dixon, Nona, 5626 Carpenter, Chicago.
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 Donette, Ira, 132 W. 45, N. Y.
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 Doric Quartette, 100 Wells, Toronto.
 Dotson, Howard, 435 Bingham, Reading.
 Dove & Lee, Imperial, B. R.
 Doyle, Maj. Jas. D., 1553 Broadway, N. Y.
 Downey, Leslie T., Dreamland, Racine, Wis.
 Dreano, Josh., Revere House, Chicago.
 Drew, Clayton & Co., Bijou, Waukegan, Wis.
 Drew, Dorothy, Empire, Johannesburg, So. Africa.
 Drew, Lowell B., 4228 Pechin, Phila.
 Du Bois, Great, Co., 2067 N. Main, Bridgeport.
 Dudley, O. E., Crystal, Ind., Indef.
 Duff & Walsh, 2508 Fairmount, Philadelphia.
 Dunne, Thos. P., 123 E. 19, N. Y.
 Duncan, A. O., Grand, Portland, Ore.
 Duncan, Tom, Ringling Bros., C. R.
 Dunedin Troupe, Hippo, Manchester, Eng.
 Dunn, James, 464 W. 51, N. Y.
 Dunn & Miller, Richmond Hotel, Chicago.
 Duprez, Fred, 1785 Atlantic, Brooklyn, N. Y.
 Dupree, Jeanette, 164 Fulton, Brooklyn, N. Y.
 Duttons, Three, Ringling Bros., C. R.

E

Eckhoff & Gordon, Rice & Bartons Gayety, B. R.
 Edgerton, The, Orpheum, Minneapolis.
 Edinger Sisters, James Adams Co., Lauren, S. O.
 Edwards, Fred R., Casino, Washington, Pa.
 Edmonds & Haley, 308 E. 60, Chicago.
 Edmonds & Monie, 308 E. 60, Chicago.
 Edwards, M. & C. E., Hippodrome, Buffalo, Indef.
 Edwards, Robert M. & Family, 114 W. 109, N. Y.
 Edwards, The, 100 W. Hippodrome, N. S., Pittsburg.
 Edyth, Rose, 345 W. 23, N. Y.
 Edwards & Vaughan, 2039 Lawrence, Phila.
 Egbert, H., Master, Bijou, Wildwood, N. J., Indef.

Egeuer, Fred, Barnum & Bailey, C. R.
 Ehrendall Bros., 1344 Leffingwell, St. Louis.
 Elastic Trio, Majestic, Pittsburg, Indef.
 Eldridge Press, 535 W. 111, N. Y.
 Ellings, Julian, N. Y. Theatre, N. Y., Indef.
 Elliott & West, Grand, Fair, N. Y.
 Ellsworth, Charley, 64 E. 11, St. Paul.
 Emmett, Hugh J., Majestic, St. Paul.
 Engleton, Nan, 415 W. 37, N. Y.
 Emery's, The, Crescent, Chattanooga, Tenn.
 Emerald, Connie, 41 Holland Rd., Brixton, Lon-
 don, Eng.
 Emerald Trio, 443 Central Ave., Brooklyn.
 Ellsworth, Mr. & Mrs. H., National Hotel, Chl.
 Emerson & Baldwin, Hausa, Hamburg, Ger.
 Emerys, Crescent, Chattanooga, Tenn.
 Emmett & Lower, 2433 Turner, Phila.
 Emperors of Music, Four, 431 W. 34, N. Y.
 Empire Comedy Four, Queens Hotel, London, Eng.
 Epps & Loretta, 210 W. 27, N. Y.
 Erb & Stanley, Moline, Ill.
 Ergott & King, Circus Sinsell, Warsaw, Russia.
 Emeralds, 3 Union Square, N. Y.
 Espe, Dutton & Espe, Dominion, Winnipeg.
 Eugene Trio, 806 E. Orange Grove, Pasadena, Cal.
 Emmett, H. W., 2433 Turner, Phila.
 Evans & Lloyd, 923 E. 12, Brooklyn.
 Evans, Marie, 4622 Calumet, Chicago.
 Everett & Eckard, Unique, Des Moines.
 Excelsa, Louise, Hagenbeck-Wallace, C. R.

F

Faber, Alsta, Hagenbeck-Wallace, C. R.
 Fagan & Meriam, Shirley, Mass., Indef.
 Fairchild, Mr. & Mrs., 141 Wells, Wilkes-Barre.
 Fairchild, Violet, 405 N. Marshallfield, Chicago.
 Falls, Billy A., 596 Sully, Rochester.
 Farnon & Ransley, Donnell Hotel, Atlantic City.
 Farlandau, Camille, Palace, Boston.
 Farl, Dave, 616 W. 46, Cincinnati.
 Farrell & Le Carroll & Le Carroll, N. W. Wash., D. C.
 Farrell, Charlie, 532 Main, W. Everett, Mass.
 Farrell, Billy, Moss & Stoll, London.
 Fasscos, Four, Barnum & Bailey, C. R.
 Fay, Anna Eva, Melrose, Highlands, Mass.
 Fay, Coley & Fay, 1553 Broadway, N. Y.
 Fay, Eva, 159 W. 46, N. Y.
 Fay, The, 138 W. 7, N. Y.
 Fell, Pearl Cleone, Palace Hotel, Chicago.
 Fentelle & Carr, Orpheum, Los Angeles.
 Faust Brothers, 242 W. 43, N. Y.
 Favars, Marguerite, Saratoga Hotel, Chicago.
 Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.
 Ferguson, D. & B., 618 W. 53, Bayonne, N. J.
 Ferguson & Du Puy, 313 E. 11, N. Y.
 Fernandez May Duo, Majestic, Milwaukee.
 Fischer, Joe G., 249 Market, Newark.
 Fields & Hanson, Bennett's, Montreal.
 Fields, Harry W., Keith's, Cleveland.
 Fields, W. C., Hippodrome, London, Eng., Indef.
 Fildes, J. C., Newfield, New York.
 Filson & Errol, 230 Magnolia, Hollywood, Cal.
 Fink, Henry, Lyceum, St. Joseph, Mo.
 Fisher Troupe, Barnum & Bailey, C. R.
 Fisher, Mr. & Mrs., 631 Wash., Brookline, Mass.

Principals with burlesque organizations will be listed in VARIETY'S Route Sheet if names and title of company are forwarded

Fiske & McDonough, 753 Jennings, N. Y.
 Flaherty Dan, City Sports, B. R.
 Flatow, Dunn, 111 W. 11, N. Y.
 Fletcher, Chas. Leonard, K. & P. 5th Ave., N. Y.
 Flynn, Jas. A., 1213 Penn Ave., Washington.
 Floredo, Nellie, 241 W. 43, N. Y.
 Florences, Six, Barnum & Bailey, C. R.
 Flynn, Earl, 3364 Prospect, Kansas City.
 Foley, Jack, Hagling Bros., B. R.
 Forber, The Marvel, 153 W. 9, So. Boston.
 Fords, Famous, 391 Gates, Brooklyn.
 Fortuna & De Virne, Hagenbeck-Wallace, C. R.
 Foreman, Edgar & Co., 1553 Broadway, N. Y.
 Foster, George, 86 N. Clark, Chicago.
 Foster, G., & Dog, 211 Pearl, Brooklyn.
 Fox & Hux, Ringling Bros., C. R.
 Fox, Will H., Olympia, Liverpool, Eng.
 Foster, Geo. I., 2980 York, Philadelphia.
 Fox & Paddock, 245 W. 37, N. Y.
 Foy Bros., Grand, Circo Bell, Mexico, Indef.
 Francis, Adeline, 280 W. 39, N. Y. City.
 Franklin, Billie, 708 E. S. W., Washington, D. C.
 Friend & Dilling, 184 7th, N. Y.
 Frederick's Musical Trio, 107 E. 31, N. Y.
 Fredians, Great, Barnum & Bailey, C. R.
 Fredo, George, 207 E. 14, N. Y.
 Franks, Jessie J., Hagenbeck-Wallace, C. R.
 French & Inman, 71 Lincoln, Chicago.
 Frey, Frederick O. H., Oneonta, Pa.
 Frosto, Chris, 917 W. 6, Fairbault, Minn.
 Fuller, Ida, 138 Alexander Ave., N. Y.
 Fullerton & Dersay, Family, No. Tonawanda, N. Y.
 Fulton, May, 120 W. 16, N. Y.

G

Gabbert, Buell, Oak's, Portland, Ore.
 Gaffney Girls, Five, 404 W. Madison, Chicago.
 Gallietto, Monkeys, 804 Maplewood, Chicago.
 Galando, 82 Sumner, Brooklyn.
 Galloway, Bert, Davis, Bradock, Pa.
 Gardner, West & Sunshine, 141 Meriden, Boston.
 Gardiner Children, 1958 No. 8, Phila.
 Gath, Carl & Erma, G. O. H., Grand Rapids.
 Gardner, Eddie, Elgin, Newark.
 Gardiners, Three, 1458 No. 8, Phila.
 Gattelle Bros., 416 S. Main, Gloverville, N. Y.
 Gaston & Green, 253 W. 43, N. Y.
 Gavin, Platt & Peaches, Bennett's, Quebec.
 Gaylor, Bobby, 5602 5th Ave., Chicago.
 Gaylor, Chas., 408 7th, Detroit.
 Gaylor & Graft, 244 W. 16, N. Y.
 Gehrue, Mayme, & Co., 200 E. 33, N. Y.
 Genaro & Band, Sept. 7, Orpheum, Butte.
 Gelger & Walters, West Penn Pk., McKees-
 port, Pa.
 Genter & Gilmore, Bijou, Kenosha, Wis.
 Georgettys, Great, 104 E. 14, N. Y.
 Geromes, The, Barnum & Bailey, C. R.
 Geyer, Bert, 818 N. F. St., Richmond, Ind.
 Gibson, Fay, Standard, Davenport, Ia., Indef.
 Gibson, Sidney C., Orpheum, San Francisco.
 Gilbert, Jane, 400 W. 23, New York.
 Gillette Sisters, 60 Manhattan, N. Y.

Gilmaine, 59 W. Eagle, E. Boston.
 Gilmore, Mildred, City Sports, B. R.
 Grimes, T. & G., Grimes Corners, Newfield, N. J.
 Gladstone, Ida, City Sports, B. R.
 Gleason, John & Bertha, & Housihan, Treat,
 Trenton.
 Glover, Edna May Robinson, Cincinnati.
 Godfrey & Henderson, 1553 Broadway, N. Y.
 Godfrey & Exleben, Park Hotel, Chicago.
 Goets, Nat., 1818 Tree, Donora, Pa.
 Goforth & Doyle, Celeron Pk., Jamestown, N. Y.
 Goldberg, Bert, Harris, Bradock, Pa.
 Golden Gate Quintet, 346 W. 59, N. Y.
 Golden & Hughes, P. O., Milford, Mass.
 Golden Russian Troupe, Sells-Floto, C. R.
 Golems, Six, Ringling Bros., C. R.
 Goodwin & Lane, 3435 Chestnut, Philadelphia.
 Goss & Cushman, 203 E. 14, N. Y.
 Golden, Maria, Gerard Hotel, N. Y.
 Goolmans, Musical, Continental Hotel, Chicago.
 Gordon, Cliff, 3 E. 106, N. Y.
 Gordon & Hayes, 291 Wabash, Chicago.
 Gordon & Le Roy, 1777 Atlantic, Brooklyn.
 Gordon & Shanon, 113 W. 46, N. Y.
 Gorman & West, 62 E. 38, N. Y.
 Goshen, Alice, 209 Merald, Coney Island.
 Gossans, Bobby, Barlow Minstrels.
 Goss, John, Vogel's Big City Minstrels.
 Grace, Frankie & Wm., Miners Americans, B. R.
 Grace, Lizzie Grace, Miners Americans, B. R.
 Graces, The, 228 W. 25, N. Y.
 Grant, Bert & Bertha, 2596 Dearborn, Chicago.
 Grant, Sydney, 10 W. 65, N. Y.
 Graham, Geo. W., Scenic, Providence, Indef.
 Gray & Graham, Steeplechase, Atlantic City.
 Grannon, Ila, Bennett's, Hamilton.
 Gracey & Burnett, Fair Haven, N. J., Indef.
 Greve & Green, 409 Nicollet, Minneapolis.
 Greene, George, Ringling Bros., C. R.
 Gregory, Geo. L. & Co., 943 Lorimer, Brooklyn.
 Gregory, Frank L., Empire, Nottingham, Eng.
 Grove, Chas. L., 347 Wash., Chambersburg, Pa.
 Grove, Harris Milton, & Clayton Sisters, 3620
 York Road, Phila.
 Gruet & Gruet, Williams Imperials, B. R.
 Guertin, Louis, Metropolitan Hotel, Brooklyn,
 Conn.
 Gunn & Batchell, 2072 8th, N. Y.

H

"Hadjl," Great Falls, Montana.
 Haines & Russell, 943 Mukogee, Milwaukee.
 Hall, Harry, Ringling Bros., C. R.
 Hall, Geo. F., 160 Center, Boston.
 Hallman & Collins, Washington Society Girls,
 B. R.
 Hale & Hartly, 5 Pond St., Pittsfield, Mass.
 Hale, Lillian & Co., Orpheum, Los Angeles.
 Haley, Harry R., 236 Oxford, Chicago.
 Halperine, Nan, 569 6th Ave., N. Minneapolis.
 Halperine, Chas., 212 W. 83, N. Y.
 Hanlon & Lewis, 12 W. 116, N. Y.
 Hanon, Billy, 729 No. Western, Chicago.
 Haney, Edith & Lee, Jr., 4118 Wilona, Denver.
 Hanson & Nelson, 562 10th, Brooklyn.

Harney & Haynes, Gen. Del., Baltimore.
 Harris & Riall, Palace Hotel, Chicago.
 Harcourt, Frank, 44 Pleasant, Worcester.
 Hardig Bros., Barnum & Bailey, C. R.
 Hart, Fred, 303 8th Ave., N. Y.
 Hart, Sadie, 1103 Jackson, N. Y.
 Hart, Willie & Edith, 1918 S. 11, Phila.
 Hartwell, George, Ringling Bros., C. R.
 Harland & Rollman, 16 Repton, Manchester, Eng.
 Harmonious Trio, 3330 N. 14, St. Louis.
 Harris, Sam., Vogel's Minstrels.
 Harrison & Lee, 303 Oak, Dayton, O.
 Hart Bros., Hagenbeck-Wallace, C. R.
 Harrington & Lester, Bijou, Hancock, Mich.
 Harrity & Herr, 460 Luna, E. Liberty, Pa.
 Harris, Hattie, 209 Bedford, Chicago.
 Harris, Joe, Revere House, Chicago.
 Harvey, Elsie, 138 W. 14, N. Y.
 Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
 Has, Has, 914 Cherry, Williamsport, Pa.
 Hassan, Ben Ali, Luna Villa, Coney Island.
 Haslam, Loney, Alhambra, N. Y.
 Hatcher, The, 169 W. 27, N. Y.
 Hayes & Haley, 147 W. 127, N. Y.
 Hayes & Wynn, Hackney Empire, London, Eng.
 Hayes & Johnson, West Indies, Panama, Indef.
 Hays Uncyelling, Edgewood Pk., Marysville, Ky.
 Hayman & Franklin, Birmingham House, London,
 Eng., case Day.
 Healy, Jeff & LeVern, 314 E. 14, N. Y.
 Healy & Vance, 215 W. 106, N. Y.
 Hechl & Ardo, Ringling Bros., C. R.
 Heath & Emerson, 200 Berriman, Brooklyn.
 Hedge, John, & Ponies, Sans Souci Pk., Chicago.
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 Helston, Wally & Lottie, 1908 Columbia, Phila.
 Henly & Elliott, 4925 Cypress, Pittsburg.
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 Henry, Harry F., 54 India, Brooklyn.
 Henry, Roethling, St. Charles Hotel, Chicago.
 Herbert, Frog Man, 95 Moreland, Winterhill St.,
 Boston.
 Herbert, Mabel, 404 Main, Woborn, Mo.
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 Hers, Ralph C., Chases', Washington.
 Herman & Netzer, 308 Livingston, N. Y.
 Hermann, Adelaide, Gilesey House, N. Y.
 Herron, Bertie, Orpheum, Seattle.
 Hewiettes, The, 203 Ave. G, Council Bluffs, Ia.
 Hew Sisters, 255 W. 65, N. Y.
 Hevener & Lipman, 1553 Broadway, N. Y.
 Hlatts, The, Pavillion, London, Eng.
 Hlibert & Warren, Temple, Detroit.
 Hickman, George, Pearl River, N. Y.
 Hiestand, Chas. F., 2630 Iowa Ave., St. Louis.
 Hill, Edmonds Trio, 212 W. 13, New Brunswick.
 Hill, Cherry & Hill, 197 Bay 20, Bath Beach.
 Hill, Irene, 148 Morgan, Buffalo.
 Hilliard, Robert, Palace, London, Eng., Indef.
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 Honan & Kearney, 118 Elchfield, Buffalo.
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 Hoover, Lillian, 211 E. 14, N. Y.
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 Howard, Lew, 595 Gates, Brooklyn.
 Howard & Cameron, 479 No. Clinton, Rochester.
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 Howard & Esher, 881 N. Artisan, Chicago.
 Howard & Howard, Orpheum, San Francisco.
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 Howard & St. Clair, Vaudeville Club, London.
 Howard, Len, 1896 Gates, Brooklyn.
 Howard, Jon. R., Alhambra, Ill., Indef.
 Howard, Geo. F., 8456 Scranton, Ed., Cleveland.
 Howard & Wilson, 874 No. Randolph, Phila.
 Howell & Webster, 1553 Broadway, N. Y.
 Hoyle, William, 16 S. Attleboro, Mass.
 Hoyt, Frances, & Co., Sherman House, Chicago.
 Hudson Bros., 1587 Maple, Canton, O.
 Humei Musical, 1553 Broadway, N. Y.
 Hoyt & McDonald, 238 W. 33, N. Y.
 Hughes, Mr. and Mrs. Nick, Jamaica, L. I.
 Hugel Bros., Gentry Bros., C. R.
 Huehn & White, Roton Point, Conn.
 Huetterman, Miss, Barnum & Bailey, C. R.
 Hughes, Arthur James, 59 Laura, Providence.
 Hughes Musical Trio, Auditorium, Lynn, Mass.
 Hunter & Tyrell, 235 E. 10th, N. Y. City.
 Hurleys, The, 1884 So. Orange, Newark.
 Huxey, George W., 2464 Irving, Mt. Clemens.
 Huston, Arthur, Alhambra, N. Y.
 Hyde, Mr. & Mrs., Chemo Lake, Clifton, Mo.
 Hyde, Wm. M., & Co., 834 R. 8, Pittsburg.
 Hylands, Three, 23 Cherry, Danbury, Conn.

I

Imperial Viennese Troupe, Barnum & Bailey, C. R.
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 Inman & Walters, Bijou, Marquette, Mich.
 International Musical Trio, Buckingham, Louis-
 ville.
 Irving Musical, Scenic Temple, Providence.
 Italia, Wheeling, W. Va.

J

Jack, Lew & Bro., 9249 So. Chicago, Chicago.
 Jackson Family, Ringling Bros., C. R.
 Jackson, H. & K., 206 Buena Vista, Yonkers.
 Jacobs & Sadel, Cole Bros., C. R.
 James & Prior, 910 2nd Ave., Seattle, Wash.
 James, Byron, Bijou, Flint, Mich., Indef.
 Jansen, Herr & Co., National, Havana, Cuba.
 Jefferson, Cecil, Bijou, La Crosse, Wis.
 Jenkins & Clark, Box 205, Appleton, W. J.
 Jennings, Arthur, 492 Manhattan, N. Y.
 Jennings & Jewell, 3326 Arlington, St. Louis, Mo.
 Jennings & Bentrew, 714 Broadway, Everett,
 Mass.
 Jermom, Irene, Experience House, Saranac Lake.
 Jerome, Nat. S., 1287 Washington Ave., N. Y.
 Jess, Elmer, Steel Pier, Atlantic City.
 Jewette, Hayes & Lind, Princess, Columbus, O.
 Johnson, Jess P., 622 So. 4, Camden, N. J.
 Johnstone, Lorimer, Family, Rock Island, Ill.
 Johnson, Chester, 353 3d Ave., N. Y.
 Johnson, George, Ringling Bros., C. R.
 Johnson, Musical, Empire, Johannesburg, S. Africa.
 Johnson, Al., Bordentown, N. J.
 Jordan, Alice, 209 Merald, Coney Island, Indef.
 Jordons, Five, Hathaway's, Brooklyn, Mass.
 Jones & Sutton, 222 W. 17, N. Y.
 Jordan & Braunck, 395 E. 13, N. Y.
 Jordan Troupe, Ringling Bros., C. R.
 Joyce, The, 43 Howard, Boston.
 Jules & Margon, Barlow Minstrels.
 Julian & Dyer, Mammoth's, St. Louis.
 Kalmia, E. H., 1337 E. 111, No. R., Cleveland.
 Kalmo, Chas. & Ada, Ringling Bros., C. R.
 Karland, Great, 120 No. Marshall, Norfolk.

K

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Keaton, Jack, 526 Parker, Boston.
Keatons, Three, 229 W. 34, N. Y.
Keefe, Matt, N. Y. Theatre, N. Y., indef.
Kelfe, Zena, 223 W. 41, N. Y.
Keegan & Mack, Cozy Corner Girls, B. R.
Keely & Adams, Roof Garden, Lancaster, Pa.
Keene Juggling, 1860 Boston Rd., N. Y.
Keene & Adams, Pavilion, Fortrush, Ireland.
Keene, Mattie, & Co., 1553 Broadway, N. Y.
Kelly, John T., Elmhurst, L. I.
Kelly & Rose, 181 W. 41, N. Y.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly, Walter C., Birkenhead, Eng.
Keller, Major, Follis, Waterbury, indef.
Kennedy Bros. & Mack, 22 Second, Dover, N. H.
Kennedy & Wilkins, 1553 Broadway, N. Y.
Kennedy's, The, 314 No. 23, Birmingham, Ala.
Kennard Bros., Hagenbeck-Wallace, C. R.
Kenton, Dorothy, Magdeburg, Germany.
Kerslake, Lill, Ringling Bros., C. R.
Kherms, Arthur H., 131 Wyoming, Cincinnati, O.
Kleist, Paul, 394 La Salle, Chicago.
Klein, Ott Bros. & Nicholson, 233 W. 34, N. Y.
Klein & Clifton, Orpheum, Butte.
Klebl & Haghl, Ringling Bros., C. R.
Kimball & Donovan, 113 Northampton, Boston.
Kingsbury, The, 1533 Broadway, N. Y.
King & Bailey, 152 W. 27, N. Y.
King, John, N. Y. Theatre, N. Y., indef.
King, Sam & Nellie, 2374 Pitkin, Brooklyn.
Kins-Ners, 343 N. Clark, Chicago.
Kinsons, The, 21 E. 20, N. Y.
Kiralfo, Gus, 1710 Third, Evansville.
Kirk, H. Arthur, O. H., Paterson, N. J.
Kirschboms, 207 So. 18, Omaha.
Kilg, Anna, Midget, Wildwood, N. J., indef.
Knight, Francis, 226 W. 45, N. Y.
Knight & Ransom, 111 McAllister, N. Y. O.
Knight & Sawtelle, 1710 Cornellius, Chicago.
Knowles, Harry, 1533 Broadway, N. Y.
Knox Bros. & Helene, Box 203, Danbury, Conn.
Koflage, Duke, Crystal, Elwood, Ind., indef.
Kollins & Carmen Sisters, Crystal, Denver.
Kokkin, Mignonne, 304 Maplewood, Chicago.
Koppe's, The, 215 E. 36, N. Y.
Kramer, Birmo Trio 104 E. 14, N. Y.
Kramer, Joe, 228 Springfield, Newark.
Kratons, The Follie Marigay, Paris, France.
Kraft, Gus, Barnum & Bailey, C. R.
Kretore, Fogg's Pier, Ocean City, N. J.
Kurtis-Busse, 6 W. 8th St., Erie, Pa.
Kurylo, Edward, Sells-Floto, C. R.
Kyle, T. E. Gurney Co., 191 Palmerston, Toronto.

L

La Auto Girl, 359 Fisher, Detroit.
La Belle, Helen, San Souci Pk., Chicago, indef.
La Belle, Faustine, 242 W. 43, N. Y.
La Crandall, 1736 E. Spring, New Albany, Ind.
La Fayette Lamont Co., Lagoon Pk., Cincinnati.
La Mase Bros., Bonach, Vienna, Austria.
La Moine, Musical, 332 8th St., Baraboo, Wis.
La Salle & Lind, Richmond Hotel, Chicago.
La Pearl, Harry, Barnum & Bailey, C. R.
La Pearl, Mr. & Mrs., Hagenbeck-Wallace, C. R.
La Tour Sisters, Gen. Del., Atlantic City, N. J.
La Blanc, Berrano, Grand, Sacramento, Ind.
La Centre & La Rose, 2461 2nd Ave., N. Y.
La Clair & West, P. O. 202, Sea Isle City, N. J.
La Fleur, and Dogs, 57 Hauover, Providence.
Lakola & Loraln, Bijou, Appleton, Wis.
Lallivette & Co., 408 Fairmount, Meadville, Pa.
Lane, Chris, 3435 Chestnut, Philadelphia, Pa.

Larriev & Lee, 507 Dearborn Ave., Chicago.
Lawson & Namon, Hippo, Brighton, Eng.
Leigh, Lisle, & Co., Bennett's, Montreal.
Lambert, Frank L., Flood's Pk., Baltimore, Md.
Lambert, Mand, Cliffords, Urbana, O.
Lambert & Williams, Oakford Pk., Greenburg, Pa.
Lamb & King, 353 State, Chicago.
Lampe Bros., Villa Raso, Absecon, N. J.
Landin, Edward, Majestic, Little Rock, indef.
Lang, George, Crystal, Bedford, Ind., indef.
Larex, Joseph, Barnum & Bailey, C. R.
Latimore & Leigh, Hannibal, Mo.
Latina, Mlle., 124 W. 65, N. Y.
Lawler & Daughters, 100 W. 105, N. Y.
La Blanche, Great, Hotel Light, Chattanooga.
La Nole Bros., Fair, Long Branch, N. J.
La Rose & La Gusta, 29 Hancock Pl., N. Y.
La Raab, 333 Locust, Johnstown, Pa.
Larke & Adams, St. Louis Am. Co., indef.
La Marche, Frankie, 436 E. 26, Chicago.
La Rague Sisters, Barnum & Bailey, C. R.
La Toska, Phil., Orpheum, Los Angeles.
Lane Trio, Vogel's Minstrels.
La Van & La Valette, Majestic, Pittsburgh, indef.
La Rex, Wonderful, Clara Turner Stock Co.
La Van Trio, Barnum & Bailey, C. R.
La Velle & Grant, 226 E. 14, N. Y.
Lavette & Doyle, 840 N. 2, Hamilton, O.
Lavinie Clamaron Trio, Orpheum, Salt Lake.
Lavinie, Edward, Seattle, Wash.
Lakola, Harry H., Box 76, San Fernando, Cal.
La Gray, Dollie, Bijou, Racine, Wis., indef.
Latoy Bros., Southbridge, Mass., indef.
Lawrence, Bert, 3 Laurel, Roxbury, Mass.
La Velle, Rose, City Sports, B. R.
La Veola, 19 Rue Bufault, Paris, France.
Le Anders, 395 Madison, N. Y.
Le Clair & Sampson, Orpheum, Oakland.
Lee, James P., Unique, Los Angeles, indef.
Lee Tung Foo, 1223 2d, E. Oakland.
Leahy, Frank W., Maubatan, Norfolk, Va., indef.
Lee & Woodford, 2417 Wylie Ave., Pittsburgh.
Le Maire & King, 673 Lenox Ave., N. Y.
Le Hirt, Mons., 326 Clifford, Rochester.
Lelliotta, Three, 168 3d Ave., N. Y.
Leighons, Three, G. O. H., Pittsburgh.
Leon, Three, 168 3d Ave., N. Y.
Leon & Leon, 208 E. Indiana, Chicago.
Leonard, Eddie, N. Y. Theatre, N. Y., indef.
Leonard, Grace, St. Paul, Hotel, N. Y.
Leonard & Phillips, People's, Weatherford, Tex.
Leonard, Gus, Acme, Sacramento, indef.
Leontina, Marie, 17 E. 97, N. Y.
Lenore, Ted, No. Detroit St., Xenia, O.
Leonard & Drake, 1899 Park Pl., Brooklyn.
LeRoy & Woodford, 2417 Wylie Ave., Pittsburgh.
Les Bastiens, Ringling Bros., C. R.
Les Carrays, 19 Perry, Pittsburgh.
Les Jaroels, Barnum & Bailey, C. R.
Leslie, Eddie, Orpheum, Kansas City.
Leslie & Pattee, 714 Mellon, E. Pittsburgh.
Leville & Siciardi, Orpheum, Denver.
Leyden, Margaret, 3647 Veron, Chicago.
Levan, Miss H., Barnum & Bailey, C. R.
Lester, Will, 281 John R., Detroit.
Lewis & Chapin, Masonic Temple, Ft. Wayne.
Lewis & Harr, 131 W. 16, N. Y.
Lewis, Phil, 121 W. 116, N. Y.
Lewis & Young, 201 So. 4, Bklyn.
Libbey & Trayer, 302 W. 47, N. Y.
Light, Mark, 1785 Madison, N. Y.
Lincolns, Four, 579 W. Huron, Chicago.
Lincoln, Bill, Ringling Bros., C. R.
Lingerum, Samuel & Lucy, 706 N. 5, Phila.
Lloyd, Herbert, 36 Great Wilson, Leeds, Eng.

Lloyd & Garrison, Orpheum, Memphis.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lois, Milltown, Maine, indef.
Lounson, Willard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., indef.
Long, Frank L., 422 No. Anderson, Elwood, indef.
Lorraine, Oscar, G. O. H., Pittsburgh.
Lovitts, The, 314 Beverly Rd., Brooklyn.
Lowward, A. G., Barnum & Bailey, C. R.
Lowry, Mr. & Mrs. Ed., 44 E. Cross, Baltimore.
Lucile & Yeast, 389 Sumpter, Brooklyn.
Lucier, Lucy, Ramona Pk., Grand Rapids.
Lucier, Marguerite, Quincey Adams Sawyer Co.
Lucier, Paul & Co., 1559 Marlow, Chicago, indef.
Luigi Picaro Trio, 460 Adolph, Brooklyn.
"Luis Kink," 14 Marlborough Rd., London, Eng.
Luta Bros., 13 Grant, Corona, N. Y.
Lukens, A., Reading, Pa.
Lynton, Chris, Empire, Los Angeles, indef.
Lyons & Cullum, 217 W. 10, N. Y.

M

Mack, Billy, 208 Third, N. Y.
Mack, Billy, 208 Third, N. Y.
Mack, Wilbur, Sec. 4 Orpheum, Omaha.
Mack & Dougal, 1553 Broadway, N. Y.
Mac Larens Musical, G. O. H., Wheeling, W. Va.
Mace, Edna, 821 Forest, Bronx, N. Y.
"My Fancy," Empire, Camberwell, S. E., London, Eng.
Mac Fadyen, 313 So. 5th, B'klyn.
Madden, Fitzpatrick & Co., 1568 Broadway, N. Y.
Madden, Joseph, & Co., Green Room Club, N. Y.
Madecaps, Winkler's, 104 E. 14, N. Y.
Mac Donough, Ethel, 68 W. 107, N. Y.
Ma Dell & Corbely, 118 Howard, Buffalo.
Maggi, Glen C., 160 Spring, N. Y.
Majestic Musical Four, G. O. H., Indianapolis.
Malvern Troupe, Pat White's Gaiety Girls, B. R.
Masou & Keeler, Glen Alex Farm, New Hartford, N. Y.
"Madie," 403 W. 51, N. Y.
Makarenkos Duo, Sells Floto, C. R.
Machow, Geo., Bijou, Oshkosh, Wis., indef.
Manley, Sterilize, Main, Peoria, Ill.
Manley & Norris, 517 Walnut, Hamilton, O.
Manhattan Banjo Trio, 413 W. 156, N. Y.
Manning & Sterling, 618 Glenwood, Buffalo.
Mantell's Marionettes, Luns Park, Seattle.
Marcell & Lenett, Century Bros., C. R.
Marsons, Harry, 208 W. 116th, N. Y.
Marette Sisters, Chestnut Hill Pk., Phila.
Mardo Trio, Ringling Bros., C. R.
Marguerite & Hanley, Ringling Bros., C. R.
Marlou & Grace, National Hotel, Chicago.
Marlou & Lillian, National Hotel, Chicago.
Marumoto & Agawa, Hagenbeck-Wallace, C. R.
"Martha," 215 E. 86, N. Y.
Marullo, Morita Troupe, Ringling Bros., C. R.
Marsh, Joe, 3122 Lucas, St. Louis.
Marshall, Bert, 238 Spicer, Akron, O.
Marshall Bros., 335 Plymouth, Abington, Mass.
Martin, Dave & Percie, Kentucky Belles, B. R.
Martinette & Sylvester, Orpheum, Denver.
Martinez & Martinez, Cascade Pk., New Castle.
Martynne, C. B., Orpheum, Leavenworth, indef.
Martynne, Dottie Francis, 523 W. Mulberry, Baltimore.
Marty, Joe, 1623 Haucoek, Brooklyn, N. Y.
Marty, Joe, 1623 Haucoek, Brooklyn, N. Y.
Mary & Petroff, Barnum & Bailey, C. R.
Masou & Bart, Victor House, Chicago.
Masou & Davis, 130 River, Hoboken, N. J.
Masou & Doran, Sheedy's, Fall River, Mass.
Masou, Four & Caroline Francis, Fairhaven, N. J.
Masou, Wm. A., Minerva Hotel, Phila.
Masqueria Sisters, Thelma, 9-23, Chicago.
Matthews & Ashley, 308 W. 42, N. Y.
Mathieson, Brooks & Carson, 92 W. Ohio, Chicago.
Maxwell & Dndley, 106 W. 96, N. Y.
Mayne, Elizabeth, 1333 S. Milton, Phila.
Maynard, Shorty, Hagenbeck-Wallace, C. R.
Mase, Edna, Jersey Lilies, E. R.
McAvoy, Harry, 1615 No. 4, Harrisburg, Pa.
McCabe & Hartley, 8 E. 108, N. Y.
McCabe & Peters, 1553 Broadway, N. Y.
McCann, Geraldine, & Co., 706 Park, Johnstown.
McCarthy, Myles, Great Kills, Staten Island.
McCloud & Melville, 111 E. 111, N. Y.
McConnel & Simpson, 2706 E. A. Kansas City.
McCormack, Hugh & Wallace, Flora De Voss Co.
McGarry, Nellie, 557 W. 124, N. Y.
McGarry & Doyle, 901 Missouri, Toledo.
McGree Davenport Troupe, Hagenbeck-Wallace, C. R.
McCullough, Walter, Alexander Hotel, Chicago.
McDane & Grant, 3 Banton, Pittsburgh.
McDowell, John & Alice, 627 6th St., Detroit.
McFarland, Frank, 311 W. 142, N. Y.
McCauley, Joe, Wonderland, Minneapolis, indef.
McGee, Joe B., Hannibal, Mo., indef.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McGrath & Falge, Junction Pk., New Brighton.
McGregor, Lulu, Grand, Altoona, Pa., indef.
McLaughlin, L. Clair, Sheridaville, Pa.
McNally Bros., Ringling Bros., C. R.
McPhee & Hill, Orpheum, Spokane.
Meany, Lottie, & Co., 7 Elm, Charleston, Mass.
Meara, Chas. E., 2925 N. 18, Kansas City.
Meegan, Mr. & Mrs., 947 Amsterdam Ave., N. Y.
Meier & Mora, Deutches, Munchen, Germany.
Melville & Higgins, Orpheum, Seattle.
Melrose, William, Barnum & Bailey, C. R.
Meiroy Trio, 97 Park, Chicago.

Meredith, E. E., Hagenbeck-Wallace, C. R.
Monatier, Clown Le, Ringling Bros., C. R.
Mercer, John, Ringling Bros., C. R.
Merritt & Love, Pantages, Seattle, indef.
Merritt, Raymond, Lyric Airdome, Chicago Heights, Ill.
Merriman Sisters, Behman Show, B. R.
Meers Sisters, Barnum & Bailey, C. R.
Metzettes, Ten, Barnum & Bailey, C. R.
Mezauo Trompe, Campbell Bros., C. R.
Metzskoff Sanders Troupe, K. & P. 125th St., N. Y. C.
Misco, Al, Ringling Bros., C. R.
Middleton, Minnie, Henderson's, Coney Island.
Mignon, Helene, Empire, St. Paul, indef.
Miller, Kathryn, Bennett's, Quebec.
"Military Octette," Orpheum, Los Angeles.
Miller Bros., Ringling Bros., C. R.
Miller, Ida, Hagenbeck-Wallace, C. R.
Millard, Bill & Bob, 39d Bowen, Detroit.
Mildred, Little, Bijou, Hancock, Mich.
Miller, Jack, 1372 No. Humboldt, Chicago.
Miller, John, Ringling Bros., C. R.
Miller, Elisabeth, 1726 W. 31 Pl., Cleveland.
Miller, Grace, Philby's, Richmond, Ind., indef.
Miller & Princeton, 88 Olney, Providence.
Miller, Theresa, Criterion, Chicago, indef.
Mills & Lewis, 114 E. 11, N. Y.
Mills & Morris, Clarendon Hotel, N. Y.
Milletts, The, Ringling Bros., C. R.
Miltons, The, Coney Island, Cincinnati.
Miner, Coleman & Co., 201 W. 123, N. Y.
Minerva, 47 W. 28, N. Y.
Mitchell & Cain, 611 Sterling Pl., Brooklyn.
Mitchell & Calre, toning Eng. and Provincas.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Monroe, George, 1853 Broadway, N. Y.
Moonahans, The, 65 Illinois, Worcester.
Montrose, Louise, 450 So. First, Mt. Vernon, N. Y.
Montague's Cockatoos, 54 W. 26, N. Y.
Montgomery, Geo. P., Lyric, Hot Springs, indef.
Montague, Mona, People's, Goldfield, Nev., indef.
Montray, 414 Western Ave., Allegheny, Pa.
Mooney, Harry J., Barnum & Bailey, C. R.
Mooney & Holbein, Royal, Oldham, Eng.
Mortons, Four, 268 5th, Detroit.
Morris, Leon & Co., Pantages, Portland, Ore.
Morris & Hemingway, Rand Hotel, Cincinnati.
Morton, Fred W., 207 E. 87, N. Y.
Morris & McGarry, 45 Orchard, Brooklyn.
Morse, Harry L., 723 Armory, Cincinnati.
Moore, Marjorie, 152 Lake, Chicago.
Moore, Tom, Victoria Hotel, Chicago.
Moorehead, Harry (Dreamland), Norfolk, Va.
Mora Silent Co., 112 Charles, Allegheny, Pa.
Morgan & McGarry, Wallace's, N. Y., indef.
Morocco, Chas., Barnum & Bailey, C. R.
Morgan & Chester, 1553 Broadway, N. Y.
Morrill, Frank, N. Y. Theatre, N. Y., indef.
Morse, Bon, 1553 Broadway, N. Y.
Morelle, Marie, 1807 1/2 Main, Parsons, Kas.
Morrison, Geo. N., E. 98th and Ave. E., B'klyn.
Morse, Billy, Amberson's, Aberdeen, Wash., indef.
Morse & Elliott, Moss & Stoll Troupe, indef.
Mowatts, Fie, Wintergarten, Berlin, Ger.
Mozarts, The, National, San Francisco.
Mueller, Chun & Muller, Shea's, Buffalo.
Munger, Mort, M., Frankfort, Ind.
Murphy & Andrews, 116 Washington Pl., N. Y.
Murphy & Palmer, 300 3d Ave., N. Y.
Mullen & Correll, Chas., Washington.
Murphy, Mr. & Mrs. Mark, East Setauket, L. I.
Murphy, Whitman & Co., 133 W. 45, N. Y.
Murphy & Willard, Fairhaven, N. J.
Murray, Wm. W., 223 E. 14, N. Y.
Murray, Eddie, Fischer's, Los Angeles, indef.
Murray Sisters, G. O. H., Indianapolis.
Murtha, Lillian, 211 E. 10, N. Y.
Musketeer Quartette, 911 Cherry, Erie, Pa.
Musketeer Four, City Sports, B. R.
Myers & Rose, Pearl River, N. Y.
Myrie & Orth, Muscoda, Wis., indef.

N

Nagel & Adams, Pantages, Seattle.
Nawn, Tom, & Co., 420 W. 52, Phila.
Needham & Wood, 143 W. 36, N. Y.
Nellis, Nell & Chapman, 1652 E. Main, Rochester.
Nelson, Ned, 904 Walnut, Philadelphia.
Nelson-Farnum Troupe, 314 Beverly Rd., B'klyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelsou & Egbert, 483 Atlantic, Pittsburgh.
Nelson, Tony, "Villa Nelson," Roemerstadt, Maehren, Austria.
Netzer, Herman, 308 Rivington, N. Y.
Nevada & Eden, 285 W. 43, N. Y.
Nevares, Four, Barnum & Bailey, C. R.
Newell & Niblo, Corso, Zurich, Switzerland.
Newsmen, Four, Barnum & Bailey, C. R.
Niblo & Spencer, Porter's Corner, Saratoga, N. Y.
Nichols & Hogan, 1544 Broadway, Brooklyn.
Nichols, Lew, Hagenbeck-Wallace, C. R.
Nickel, Earl, Fairlyland Pk., Indianapolis.
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Nodnas & Noelans, 261 Seymour, Auburn, N. Y.
Nolan, Irvan, 415 N. Madison, Peoria, Ill.
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Norton, Ned, 273 W. 38, N. Y.
Norton & Ray, 717 Mt. Mora Rd., St. Joseph, Mo.
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Odell & Hart, 2063 Strand, Green Lake, Wash.
Odell & Kinley, 3405 Collingwood, Toledo.
Ogden, Helen, 279 Clybourne, Chicago.
O'Kabe Family, Empire, London, Indef.
Olfhaus, Three, 711 Orchard, Chicago.
Onlaw, Gus, Trio, Sept. 7, King, Manchester, Eng.
"Onetta," Park Hotel, Port Chester, N. Y.
Onken, Al, The Chutes, San Francisco, Indef.
Onthank & Blanchetto, P. O., Boston, Mass.
O'Neill & Mack, 823 W. Pratt, Indianapolis.
O'Neill, W. A., Orpheum, Oakland, Indef.
O'Neill & Wilson, Rosemont Gardens, Far Rock-
away, L. I., Indef.
"Olivetti Troubadours," Bennett's, Quebec.
O'Regan, Box 305, Ottawa, Can.
Otto Bros., 10 Howland, Roxbury, Mass.
Ottura & Evans, Spritzer's, White Plains, N. Y.
Overing Trio, People's, Dayton, O.
Owens, Billie & May, 1421 Adams, N. S., Pitts-
burg.

P

Payton & Baso, 450 6th Ave., N. Y.
Pacheco Family, Barnum & Bailey, C. B.
Palmer, Joe, 4326 Prairie, Chicago.
Palfrey & Hodder, 51 Broadway, Providence.
Palmer Sisters, Grand, Frisco, Cal.
Palmer, T. P., 925 So. 12, Springfield, Ill.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Parks, Dick, 1268 E. 25, Los Angeles.
Patty Bros., Ringling Bros., C. B.
Paul & Healey, 10 So. 20, Phila.
Pauline, Great, 7, Bennett's, Montreal.
Paulinetti & Piquo, 2214 So. Broad, Phila.
Pederson Bros., Fair Grounds, Portage, Wis.
Pendletons, The, 135 Pittsburgh, New Castle.
Peto & Wilson, 335 E. Temple, Wash., Ohio.
Pelota, The, 161 Westminster, Atlantic City.
Pepper Twins, Lindsay, Can.
Perkins, David F., 222 Eastern, Portland, Me.
Perry, Frank L., 747 Buchanan, Minneapolis.
Pertina, Shea's, Toronto.
Peters, Phil & Nettle, 107 E. 31, N. Y.
Pheips, Three, 1208 N. Rockwell, Chicago.
Pieroff, Mary, & Clowd, Barnum & Bailey, C. B.
Person, Camille, Avon, Pk., Youngstown, O.
Petching Bros., 16, Packard, Laymanville, E. I.
Phillips & Reynolds, 246 W. 39, N. Y.
Phillips Sisters, 140 W. 36, N. Y.
Phillips, J. H., 1553 Broadway, N. Y.
"Planophonds," Orpheum, Seattle.
Piercy & Fuida, 1928 Paterson, Baltimore.
Pike's Peak Original, Edgeway, Pa.
Polner's Three, 985 Berri, Montreal.
Pollard, Gene, 713 Fulton, Brooklyn.
Poloff Sisters, Jolly Bright Lights Co.
Posner, Allau H., 436 Central Park W., N. Y.
Posty's Musical Co., Riverside Pk., Boise City,
Ida.
Potter & Harris, Sept. 7, Proctor's, Albany.
Potts Bros. & Co., Sept. 7, Bijou, Saginaw.
Powers Bros., 15 Trask, Providence.
Power, Coletta & Co., 1 1/4 Rockville Pl., B'klyn.
Powers, Mr. & Mrs., 357 W. 30, N. Y.
Prampin Musical Four, 412 W. 39, N. Y.
Price, Bob, 575 Commercial Rd., London, Eng.
Price, John B., & Co., 211 E. 14, N. Y.
Primrose, Fred., 376 Wallabout, Brooklyn.
Primrose Tour, 606 Oneonta Bldg., Chicago.
Proast Trio, Ringling Bros., C. B.
Pryors, The, 30 No. Main, Providence.
Pucks, Two, 166 E. 80, N. Y.
Pudge & Emmett, 404 Biewett, Seattle.
Pugot, George E., Empire, Albany.
Pullen, Louella, 194 Jefferson, Trenton.

Q

Quaker City Quartette, 408 Macon, B'klyn, N. Y.
Quinn Bros., 31 Beaconsfield, Toronto.
Quigg & Mack, 115 E. 14, N. Y.

R

Radford & Valentine, Barrastford Tour, England.
Raleigh & Harrington, 283 Winter, Hagerstown.
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Majestics, Gayety, Toledo.
Mardi Gras Beauties, Waldman's, Newark.
Masqueraders, Olympic, Brooklyn.
Merry Maidens, Empire, Newark.
Merry Makers, 31-2, Gayety, Scranton; 3-5, Luzerne, Wilkes-Barre.
Miss New York, Jr., Star, Milwaukee.
Morning Glories, Harlem Music Hall, N. Y.
New Century Girls, 31-2, Lyceum, Troy; 3-5, Gayety, Albany.
New York Stars, Standard, Cincinnati.
Night Owls, Star, Cleveland.
Parisian Belles, Century, Kansas City.
Parisian Widows, Hopkins', Memphis.
Pat White's Gaiety Girls, L. O.; 7, Bijou, Patterson.
Reeves' Beauty Show, Gayety, Toronto.
Rents-Santley, Euson's, Chicago.
Rice & Barton's, Gayety, Columbus.
Rice & Barton's Big Gaiety, Palace, Boston.
Rollickers, Empire, Des Moines.
Rose Sydel, L. O.; 7, Casino, Philadelphia.
Runaway Girls, 31-2, Empire, Albany; 3-5, Empire, Holyoke.
Sam Devere's, Bijou, Phila.
Sam T. Jack's, Star, St. Paul.
Scribner's Big Show, Casino, Phila.
Serenaders, Gayety, Atlanta.
Star Show Girls, L. O.; 7, Monumental, Baltimore.
Strolling Players, 31-2, Gayety, Albany; 3-5, Lyceum, Troy.
Thoroughbreds, Academy, Pittsburg.
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Trans-Atlantics, Star and Garter, Chicago.
Travelers, Standard, St. Louis.
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Avery, Benjamin B.
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Alexandro, F.
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Armstrong, Fred M.
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Barton, Frank (P. C.)
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Bonesett, Troupe.
Brown, Harry.
Golden, Hattie.
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Rooney, Jessie.
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Tillice, Eddie (P. C.).
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CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIMBERG,
VARIETY'S Chicago Office.
Chicago Opera House Block.

MAJESTIC (Lyman B. Glover, mgr.).—"The Mayor and the Manicure," presented by Edwitt Holt and Company, is a delightful little comedy. Carroll and Baker, comedians, dancing, passed them. Rogers and Deely furnished comedy and dancing. The comedy is rather tame, the "imaginary" business having been overdone all last season. The "straight" has a good bass voice. Newer songs would be better for them. Madam Rena and her horses formed a series of pretty pictures. Nonette is a handsome young woman with excellent musical talents. Howard Bland (Bert Howard) and Edie Lawrence present "The Stage Manager," the same meritorious "stage" act used by Howard and Bland. Miss Lawrence does exceedingly well in the comedy situations formerly handled by Leona Bland, and, together with Howard's piano manipulations, makes the act as good as ever. George Austin Moore is attempting too many dialects. Reynolds and Donagan are expert skaters, showing great skill. Raymond and Hall do some clever dancing. A song or a little talk might relieve it. Pero and Wilson, entertaining juggling; Porter Norton, coin manipulator and juggler; Three Yocars, acrobatics. With YMIC (Abe Jacobs, mgr.).—Charmion, Harry Richards and Company. Claudius and Scarlet, Crawford and Manning, Jeanette Adler and Company, G. Herbert Mitchell, Barry and Johnson.

NORTH AVENUE (Paul Sittner, mgr.).—Great LaBelle Troupe, Imperial Musical Trio. The Four Daltons, Lambert and Pierce, Amy Gotlobb and Company, Adams and White.

SCHINDLER'S (Ludwig Schindler, mgr.).—The Three Hurling Huttons, The Great Trio-O-Lora,

Casad and Devere, Windsor Troupe, Kennedy and Vincent.

PREMIER.—Wenrick and Waldron, The Egglesons, Hl Manning, Lane and Hamilton, Jimmie Letton, The Three Farros.

GEM.—Rosendo and Edwards, Harry Thomas, Ireland and Lee, Nina Raymond, Gem Stock Company.

IOLA.—Will and May Reno, Romaine and Campbell, May Kirby, Rossley and Rostelle.

NATIONAL.—The Allens, Mack and Reigel, Marie Rogers, Mae Gordon.

CRYSTAL.—Musical Lectas, Shafter and Shafter, Jessie Hereford, DeVaney and Ray.

NEW GEM.—Clifford and Ravetta, Raymond Merritt, Myrtle May, Reiden Stock Company.

CHICAGO HEIGHTS (Lyric Theatre).—Leona Young, Cozy Smith and her Picaninies, Cole and Hall, Joe Stanley.

SILVERMOON.—Billy Mann, Carrie Winner, Scotch Mack, Ray Bailey.

FOLLY (John A. Fendessay, mgr.).—"The Imperial Abroad" is the name of the first part offered by the "Imperial," the first Harry W. and Slim Williams' show to invade Chicago this season.

The opening piece was written by Earl Allen, Jack Burnett and Sol Ginsburg. The latter furnished the music. There is no coherent plot, but whatever can be traced deals with the adventures of two stranded chorus girls in Paris as millionairesses, who endeavor to cajole several angels out of their wretchedness. The dialogue, while the over sentiment, conveys the theme and the action, which is brisk. Some of the "bunniest" is last season's repetition, though of the usual laugh producing sort. Harry L. Cooper was hardly recognized without his customary pads in a German part. The pads will never be missed. Cooper has the best part he ever had, and his work is a decided improvement over former efforts. Jack and Al Gruet, respectively a "legit" and a "hick" property man, were acceptable. Chas. H. Mackie and Minie Lee did well as manager and soubrette. Johnny Dove's juvenile was creditable. The music is most tuneful; there are several bits of the whistling sort among them. There were several instances of suggestiveness, but not enough to apply the blue pencil. The chorus of 20 is composed of industrious and experienced girls. The costuming is attractive and changes

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Production Entitled

"Winning a
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(Continued from page 17.)

have to be measured by the mile. The Englishwoman is using two old songs at the opening and a brand new one that is a winner for the finish. Her make-up is a scream alone. She is wearing the funniest looking burlesque sheath gown imaginable. "Let Me Sing" is the name of the song, and with the quantity of business worked out during it becomes very funny. A "plant" is used in one of the boxes but it is more to secure comedy out of the number than to "plug" it. The fireman employed behind the stage is also called in for a small bit, and his talk with Miss Harcourt keeps the laughs rolling. Miss Harcourt is leaning more to the comedy end all the time. She has a new and good method.

The Sharp Brothers and their Six "Dusky Belles" were accorded a hearty reception on their appearance and easily managed to live up to it. The girls have improved steadily since the act was put on and are now giving a very acceptable performance back of the brothers. The boys work hard all the time and it is beginning to show results. Their dancing has never been better. The "rag" dance done by one of the "Belles" and the smaller of the Sharps caught the house. It is a very clever little dance and merited the applause. "Mandy Lane" lead by the other Sharp was also put over in fine shape. The act should end after the "Mandy Lane" encore. The applause was very strong here and that's the way to leave them. When the girls are dressed in a little better fashion the act will be well up near the top of its kind.

Hope Booth and Company presented the "Little Blonde Lady" and were successful, and Mabel Berri was on second doing only passably. Four songs were used with a change of costume for each. Miss Berri has a very pleasing voice and carries her costumes nicely but here it ends. She is very stiff and isn't possessed of any

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amount of confidence. Betty, a combination Nell Brinkley-Sheath Gown-Gibson Girl" affair was the best liked as well as the best. If good looks and a pleasant voice are the only requirements, Miss Berri should go.

Lewis Parshley opens the proceedings with many brands of noise on ten or twelve different torture instruments. Noise wasn't all, however. There is an electric attachment used on the anvil that blinds as well as deafens. The xylophone is Mr. Parshley's long suit and he should stick to it. Three selections on the xylophone will stand off any amount of racket he can make on the other instruments.

Leo Cooper and Company and Bobby Pandur and Brothers are under New Acts.

Dash.

frequent enough to keep the girls alert. "Paris Upside Down," the closing piece, is claimed by Williams and Adams. It has an interior setting, reminiscent of the Ruddy Illuminated district, with plenty of atmosphere to carry the idea. The vaudeville portion is labeled "Refreshing Vaudeville," which it is a relief from the usual cumbersome tradition. It is a relief from the usual cumbersome tradition. The audience was quick to discern the difference. Sisters Beardsley, a European importation, sang in a neat and pleasing manner. Their "Buster" song was charming. Gruet and Gruet offered their familiar blackface conversational act and were liked as they always are. One of the featured features is the "Artists' Models," composed of the entire chorus. The series of living pictures dealing with historic subjects brought applause. Each picture had a special drop. Johnny Dove and Minnie Lee presented "The Dancing Burglar," an excellent vehicle and well adapted to the individual abilities of the pair. It is a real comedy novelty act. Chas. H. Mackie, supported by several members of the company, offered a race track skit entitled "A Jockey's Honor," with a coterie of villains, plungers, sweethearts and stable boys—everything except horses. The latter are supplied by the simple expedient of two cocoanut shells and one marble slab. It proved an exciting as well as interesting contribution. The show as a whole is greatly improved over last season. It is better all around.

EMPIRE (I. H. Herk, mgr.).—Another new Western Wheel organization to enter the field is "The Travelers." The show was organized and produced in this city and had its premier in Milwaukee last week. For burlesque it is quite pretentious from a scenic and technical standpoint. It is evident, however, that some one has been trifling with the material as the original matter was substituted by a sequence of incidents introduced in other shows. The two-act "musical burlesque," written and staged by Chas. J. Burkhardt, was not given with all the details anticipated. Judging from the title, "The Adventures of Issey Cohen," the piece was intended to utilize the Hebrew comedy of Burkhardt's. In the revised performance Burkhardt devotes himself only to his familiar crepe and dialect, besides as an Italian in the olio. There are "bits" and many "Yiddish" phrases which, while understood by the audience, bring several spasmodic laughs. The plotless pot-pourri is interspersed by excellent numbers and interpolated ideas. There were several cases of protracted business, undoubtedly due to newness. Burkhardt gave his clever Hebrew characterization, which always commands commendation. His new and clean cut manner are essentially and equally deserving of praise. Dave Rose's Italian is one of the most faithful bits of character work seen in a very long time. The most charming part of the show was carried by Dora Taylor, billed as La Dora. Her work smacks of Brodsky china and her "mechanical doll" dance is a duty bit, while her toe dancing demands favorable attention. She was the first to give Chicago an idea of the "Salome," appearing in bare feet. The craze did not set the town on fire. Chicago could not be convinced from Miss Taylor's "version" that it has caused such a furor in the East. Chas. Ledogar did well as a fireman and by the olio with his tight rope pranks. Dale Wilson made a pretty appearance in attractive gowns, one a sheath made of velvet.

She is possessed of a good voice, but was slightly hampered by a cold. Donnie Hamilton, tall and slender, wore black tights and played a character part when the other wasn't in evidence. Joseph Opp did very nicely in two characters and demonstrated unusual ability in acting. The costumes are lavish and pretty and the scenic effects excellent, particularly a Mexican set. The music, by Leo Friedman, is melodious. The girls are good to look at. Most are small. They are active and sing fairly well. The olio starts with McFarland and Murray in their familiar "Millionaire and Iceman" nonsensicalities, scoring heavily. "The Italian" is again brought to view by Burkhardt, Rose and Opp. It has a sentimental discourse. The setting, showing a building in the course of construction, was new. It pleased. Chooceeta, the "cooch" dancer, is "Special Feature." Her name does not appear on the billboards and the programme alone gives the announcement. This is the first appearance in the city of a "cooch" dancer since the recent crusade, when the young woman was restricted to a modest Spanish dance. This week her dance is revived with the same "wiggling" as of yore. "The Travelers" will be whipped into a good show in a week or two.

NOTES.—Joe Palmer, who lived in retirement with his sister in this city since he was taken ill on his return from the coast with Billy Saxton, is making preparations to resume vaudeville work. He is looking for a partner.—Fay Coley and Fay play their last joint engagement on Oct. 3d, after which they will separate. Coley will take his wife in a new act in "One," with special scenery. The team name will be "Fat" and "Hattie Coley."—Laura Howe and her "Dresden Dolls" believe there are too many "Dresden Dolls" acts to retain distinction for the offering any longer and decided to be known hereafter as "Laura Howe and Co."—A benefit performance for "Needy Actors" was advertised at the Trocadero last week. The one sheets attracted considerable attention. A number of acts laying off here joined in the affair, which was held on Saturday.—Eddie Laurence, formerly with the team known as O'Brien and Havel, has joined Bert Howard, in place of Leona Bland, who underwent a serious operation at St. Luke's Hospital, Cleveland, and will not be able to resume for some time. The act is billed at the Majestic this week under its former name—Howard and Bland.—Isabelle Howell, who last season appeared at the Cleveland Hippodrome, will give vaudeville this season a unique scenic act written around the old "Mother Goose" fables. John Craig, dramatic editor of the Sioux City "Journal," is the author.—The following theatres operating through the Western Vaudeville Association will open for the

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Irish comedy sketch for three, male lead. Also character comedy sketch for four. Two young male leads of the modern "orok" type. Also other fast farcical sketches. For sale outright or on royalty.

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THE ONE ACT DRAMATIC MASTERPIECE.
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WITH
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SEASON OF 1908-09
DRAMATIC FEATURE OF **THE ORPHEUM ROAD SHOW**

regular season: Star, Chicago (now being entirely remodelled), Sept. 7; Majestic, Lincoln, Neb., started last week; Majestic, Madison, Wis., Sept. 7; Orpheum, Rockford, Ill., Sept. 7; Bijou, Saginaw, Mich., Sept. 14; Temple, Ft. Wayne, Ind., Sept. 7. About eighteen new houses have been acquired by the association it is reported.—The new \$50,000 theatre which J. D. Emore is building at Lansing, Mich., will open Sept. 7.—Lewis and Chapin have decided not to go in burlesque this season, but will play vaudeville.—Arthur Beauvais opens on the Inter-State Circuit early next month. He has a company of three people in Aaron Hoffman's playlet, "The Wildflower."—To avoid confusion in billing, James Devlin, of Devlin and Elwood, will next season, when Elwood heads an act of her own, change the name to "The Devlin-Elwood Company."—Lloyd Evans is staging the singing act of the quietest organized by Arthur Fabish, of the Wm. Morris office. Ethel Kirk is the sole female member. The act will be booked by Fabish.—Cameron and Flanagan start on their eastern tour at Hammerstein's, New York, on Sept. 7. Ed. Flanagan distinguished himself with one of the local baseball Moss is building a vaudeville theatre.

BOSTON

By **ERNEST L. WAITT.**

VARIETY Office,
Colonial Theatre Building.

The Howard and Columbia theatres opened this week and Keith's moved back to its old house.
COLUMBIA (H. N. Farren, mgr.).—The Watson Show, with Billy Watson, Bertha Fields and Marguerite Sheridan at the head, is better than last season. "Krausmeyer's" adventures are still the vehicle. Annie Morris Bernstein is a strong olio feature. Mabel White makes a big hit and should be given more opportunity. The Bijou Trio is good.
HOWARD ATHENEUM (Jay Hunt, mgr.).—"New Century Girls," with May Belle, Frances Bishop and Vera Lane featured, are a show that might be trimmed some and thereby be improved. The Potter-Hartwell Trio have a novelty. The Ellington Four, Mae Russell, the Patricolas, Farley and Dugan, Wood and Weisner, Thurston and Gray, Ferrante and Jack Ingalls complete the house bill.
KEITH'S.—Charles F. Semon, refreshing number, Mary Sanders, local favorite, was headlined in a week, silly, horse-play sketch that fell flat. Murray and Lane (second week) in old songs, and Work and Ower are good. The latter act ought to be lengthened. George B. Reno in "An Odd Lot," the Four Casting Dunbars, "The Dixie Serenaders," Lightning Hooper, Prof. Allet's Monkey, Lewis and Young, Eleanor Henry and Phil Rado and Jessie Bertman are the others.
PALACE (Chas. H. Waldron, mgr.).—Last week of summer stock. Bates and Ernest, Jordan and Brauseck, Marshall Brothers in olio.
AUSTIN & STONE'S.—"Manhattan Girls," John Cameron, Peters and Custer, Hughes Brothers, and Carey and Carey are in the vaudeville show.

DENVER

By **CHAS. F. LONDONER.**

VARIETY'S Denver Office,
1755 Curtis Street.

ORPHEUM (Martin Beck, gen. mgr.).—Marcel's Pictures lead, second week; Edna Phillips and Company, sketch; Leipzig, conjurer; Belle Hathaway's Monkeys; Silver Brothers; Kirksmith Sisters; Carter and Buford.
CRYSTAL.—Kollins and Carmen Sisters, musical, lead; Blondie Robinson, song and dance; Richard Burton, songs; Glenroy and Bunnell, sketch; Violette and Oldie Leslie's Barnyard.
NOTES.—The Cameraphone leaves the Tabor Grand in a week, goes to the Novelty, formerly one of the S. & C. vaudeville houses, under the direction of Peter McCourt, who now has four houses in Denver.—Bert Pitman is no longer manager of the Novelty.—Rainy, dismal weather this week has hurt all shows, especially the parks.—W. B. V. A. have opened a booking office at St. Joseph, Mo., under management of Harry Beaumont. It will book all time in Nebraska and Missouri.

ST. LOUIS

By **RICHARD SPANER.**

VARIETY'S St. Louis Office,
322 Commercial Building,
Telephone Kinlock 1646.

GAYETY (O. T. Crawford, mgr.).—The Gayety, cleaned up inside with neatness and dispatch,

opened the season Sunday afternoon with "The Trans-Atlantic Burlesquers," whose big centrepiece, "A Night in New York," showed the good material composing the troupe.

FOREST PARK HIGHLANDS (Col. John D. Hopkins, mgr.).—Count de Butz and his brother are top-notchers with their eccentric bicycle act; Morrow, Scheiberg and Company have a mining camp sketch worth while. Van Cleve, Denton and Pete take up twenty minutes to some purpose with their "educated" mule. Muller and Mueller sing and dance above the ordinary and the Fernandes and May Trio are a musical team with instrumental leanings. Out in the garden near the Pekko Gateway Dorothy Morton is again singing with Cavallo's Band, Cavallo having started the Havlin Theatre music right and getting away to the Highlands in the evening semi-occasionally.

STANDARD (Leo Reichenbach, mgr.).—Desauser & Dixon's "Frolics of 1918" make a showy show. Violet Du Seth's imitation of the Maud Allen "Salome" (before we have had occasion to see the original) is sufficiently daring to make the drowsiest spectator sit up and take notice. Anna Chandler, the leading woman, is a talented burlesque queen and imitator. Her imitation of Anna Held shows finer shoulders and trimmer hips than Anna Held herself even in former years. Clem Devins has a take-off on Raymond Hitchcock which Raymond might envy and Maurice Wood does a similar turn for Eva Tanguay. The entire bill is "bully," and the one regret is that it comes so early in the season when indoors is still uncomfortable.

MANNION'S PARK (Mannion Bros., mgrs.).—Emmonds, Emmons and Emmonds head the South End bill in "Only a Joke." It's hardly that. Two or three other trifles and the manoloscope and solos in the garden make up the offering.

AMERICAN (E. N. & Jake Oppenheimer, mgrs.).—Arthur Dunne and Marie Glasier are the headliners. Harry Linton, Rooney Sisters and Four Franklins are among the others.

PITTSBURG

Fred Irwin's "Majestics" scored a tremendous success. The old time opening and closing burlesque and olio are dispensed with. The show as produced here Saturday night is a real come opera. The chorus is finely trained, looks well and the singing numbers deserve special mention. One solid hit was "I'm Thirsty all the Time," sung by Joe Bonner and male chorus. Bonner worked the song to perfection and six encores were his reward. Leeda and Lemar, specialty, was well received. The woman of the team is a hard worker, dancing winning her big applause. The Rackettes went big. It is a good, clean act and a bright spot in the performance. Impersonations of stage celebrities filled in about twelve minutes. The applause on this was limited. The audience were not favorably impressed with the limitations. Guy Fay, the principal comedian, carries the comedy end unassisted, and as the show progresses he becomes a big favorite. He is a clean and clever comedian and does not resort to slapstick or ginger to get the laughs. Will King, as the Hebrew, didn't go through. Roy Cummings, in a Geo. Cohan impersonation, is good, and his scene with the Dutchman is faultless. This boy should be given more to do in the show. The Perl Sisters fell. The "Salome" by Clara Rackett caused no sensation in Pittsburgh. The "Majestics," with a few changes, will be a big credit to burlesque.

FAMILY (D. A. Harris, mgr.).—LaTall Brothers, headliners, clever gymnasts; Samuels and Chester, Italian delineators, bit of bill; Duffy, fair wire act; Sam Howard, funny wench, scored; Wagner and Gray, good sketch; Harry Connelly, boy tenor, hit; West Bender, good voice, monologue very good; Mabel Lockhart, Ill. song, well received.

HIPTODROME (I. Pollak, mgr. Rehearsal Monday 9). Vaudeville and pictures. Business fair.

LIBERTY (Cohn Bros., mgrs.).—Closed for alterations. Will reopen 27. I. B. O. now booking acts at this theatre.

THE GRAND OPERA HOUSE reopens 31 with McIntyre and Heath, "Country Kids," Grand Opera Trio, Cassell's Dogs, Bellong Brothers, Paul Barnes, Angelus Four, Froisni and seven other acts. BING.

PHILADELPHIA

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KEITH'S (H. T. Jordan, mgr.).—"Commencement Day," presented by Ella Snyder and Company, caused the biggest rag in the string of amusing numbers. Miss Snyder's attractive ap-

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Never Closed

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JOHNNIE REILLY

The best dressed and fastest comedy juggling act in the world.
I will bowl out any ham juggler who steals my ideas.

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pearance was the only bright spot in the piece. "Christmas on the Island" remains the same as when offered here before. George Holland keeps the laughter going at good speed with his humorous quips. Lester and Miller offered "The Little Immigrant" and registered strongly. Abdel-Kadus and his "Three Wives" proved unique. Leon Rogee made good with his imitations of musical instruments. The Five Wroes Buds (local) did nicely. The dancing could be improved and a more suitable selection than the "Sherry" song should be substituted. It being pitched too high for the youngsters. The Zarrell Brothers put over a showy routine of hand balancing. For an act doing "three," there have been few along here doing as well as the Pelots, who have comedy juggling good enough to fill in most anywhere. De Haven and Sidney pleased with a straight turn. Pete Griffin held down an early spot with some excellent dancing. Fresher "rags" are needed for the early portion. The Ashers did some singing and dancing. "Fun in a Boarding House" and "Amy Anderson and Company." New Acts.

CASINO (Bliss & Koenig, mgrs.).—The best show that John Jordan has offered on several years was the opening attraction at this house under the title of "Golden Crook Extravaganza." Jack Reid, who furnished the book, has selected the best of what he has been using for the past few seasons and put it together in good shape. "The Three Films" is a combination piece with Reid in his familiar character of "Nervy Nat," and supported by two similar characters played by W. A. Inman and Billy Kelly, the latter two

being "feeders." Following a shabby, musical opening, the comedy gets a good start with the entrance of the trio and continues without interruption except by the numbers, of which there is an ample supply. Frank Wakefield handles the straight part capably and Harry De Vere as a Frenchman does well enough for the bit. There is some time given to a musty money-changing bit that could be better utilized. The singing is one of the strongest assets of the show with Marie Nelson, a newcomer in burlesque, standing out for honors. With the exception of some affected mannerisms which should be controlled, Miss Nelson scored strongly in every point. The girls should be kept off and the quartet not allowed to sing until they learn the "Kiss" song; Ella Gilbert has laid away tight and is playing a straight role in both pieces. She has never dressed to better advantage. With the exception of a too evident attempt to copy Eva Tanguay, Mable La Tour puts a lot of ginger into a sou-brette role and leads a couple of numbers nicely. The "Jungle Town," led by Frances La Tour, is also deserving of special mention. There is some good singing by the National Quartet and a bit of well-handled burlesque drama by Reid and Gilbert in the first part. Billy Kelly won a number of encores with "Janitor," the medium being some verses which are out of place in a house catering to women. It is the only "raw" thing in the show. The old "Bibb's Speech," called "The Politician," is used for the burlesque, and Reid and Inman carry the fun along in good style. Frank Wakefield's act is clever but here as a "dope feed." The speech rehearsal is too

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TIME EXTENDED TO SIX WEEKS**"JUST KIDS"**ARE
RAWSON AND CLARE

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THE COMEDY DUO.

BERT AND LOTTIE WALTON

THIS WEEK (AUG. 24), HENDERSON'S, CONEY ISLAND.

DUNEDIN TROUPEWORLD
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CYCLISTS

Touring England Moss-Stoll Tour.

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LEWIS AND CHAPIN

Comedy, Singing, Talking and Dancing Act. BOOKED BY WESTERN VAUDEVILLE ASSOCIATION.

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"THEAT COMEDIAN."

Here's a record breaker and still breaking—110 weeks, Unique Theatre, Los Angeles; 25 weeks, People's Theatre, Los Angeles; 25 weeks, Lyceum, 'Frisco; 25 weeks, Empire, 'Frisco; and now in my 15th week at the Unique Theatre, Los Angeles.

Address JAS. P. LEE, Unique, Los Angeles.

VELDE TRIOIn their European Equilibrical Acrobatic Combination, including the "LOOP-THE-LOOP" DOGS
(The original, not a copy)
Played with tremendous success 25 weeks on the Western States Circuit. Now playing in Middle West.
Address care VARIETY, Chicago Office.**Peter Donald & Meta Carson**

"The Scotch Comedian and His Lassie"

BOOKED SOLID.

Carroll and Baker

GOING OVER THE ORPHEUM CIRCUIT.

MADE THE SAME JOURNEY LAST SEASON.

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LOVELY LILY LENAHAMMERSTEIN'S, AUG. 31st; H-P's 5TH AVE., SEPT. 7th; H-P's 125TH ST., SEPT. 14th
SINGING A NEW REPERTOIRE OF HER OWN ORIGINAL SONGS**HARRY ALLISTER**CELEBRATED EUROPEAN IMPERSONATOR.
Management MR. MARTIN BECK and MR. PERCY G. WILLIAMS.
This week (Aug. 24) Alhambra Theatre, New York.

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Playing the UNITED TIME, and scoring the biggest hit of any cycling act playing the Circuit.
"A MILE IN 18 SECONDS" is now PROTECTED, so look out.**SIGNOR EL COTA**
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LOOK OUT for the LATEST NOVELTY, THE MONKEY AND THE LAMB; THE TURKEY AND UNCLE SAM. PIRATES, PLEASE KEEP AWAY, as there is only one WATSON'S FARMYARD and one SAMMY WATSON. "That's all."

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A riot; a scream from start to finish.

A legitimate hit; no song "boosters" or "claque"

A style all my own, thank you.

long, running almost to tiresome length. The minor roles are well taken care of. In the olio, which should be cut at least in half, there is too much sameness. The costuming throughout is showy and in two or three sets worthy of special praise. A chorus of about twenty-two girls of various shapes and sizes and of more than ordinary ability in the vocal line, is kept in view, with a good looker here and there to attract notice. Alvara, an impersonator, and the Alarcons have specialty dances in the ballet scene, both passing through nicely. Inman, Wakefield and Company reappear with "Recognition," changed only in the scenic equipment, and do very well. The La Tour Sisters give the olio a good start in a singing act. Blampkin and Hehr did not appear in the olio, but made their presence felt in the numbers, "Lazy Moon," led by them, being specially well done. The "Salome" bunk is heralded as a feature. It's absence on the opening night almost caused a riot, but it should never be missed. If La Vice is La Belle Lippman and can dance, she might better be given her place in the ballet scene. The "Salome" billing caused a capacity audience at the opening and big business continued. Managers Elias & Koenig have brightened the house, new carpetings and furnishings being employed, and the interior has been repainted, the theatre presenting a handsome appearance.

ATLANTIC CITY

By SIG.

YOUNG'S PIER (W. E. Shackelford, mgr.)—Maurice Levi and his band, Kemp Sisters, Wild West Show, Hanley's George Washington, Jr., Minstrels and Dancing Tots, drawing big.—YOUNG'S PIER THEATRE (Ben Harris, mgr.)—Al Leech and Three Rosebuds, singing and dancing sketch, big hit; James Thornton, monologue and songs, hit; Quigley Brothers, sidewalk conversation, pleasant; Tony Pearl and Tommy Mead, songs and harp solo, excellent; Blanche Sloan, aerial rings, great; Belle Gordon, bag punching, fine; Rialta and Company, sketch, good.—STEEL PIER (J. Bothwell, mgr.)—Vessel-la's and Haley's bands doing well; Murphy's American Minstrels, great.—BIJOU and SEA SHELL—M. T. business good. Creston.—YOUNG'S MILLION DOLLAR PIER (John L. Young, mgr.)—Dawson's Young American Minstrels, Adgie and her lions, Ad Carlyle's dog and pony circus, California Frank's Wild West Show, Mlle. Somerville and her trained horse, Laureta the clown, Eli Smith and his Eskimo dogs, all doing big.—ATLANTIC GARDENS (Blatt & Hyman, mgrs.)—Blatt's Female Minstrels, Great Crowley, female impersonations; Rinaldo and Paul, sketch; The Berks, travesty artists; Apollo Brothers, acrobats; Alpha Trio, hoop rollers; Ranzetta and Lyman, acrobats; A. H. Fox, songs and dances; Rose Irwin, songs; Murray and Gilfoyle, comedians; Rose Brown, songs; Ruth Malland, comedienne; Florence Benjamin, songs and dances; The Sharpless, musical act; Henry and Jones, songs and dances.—Chiquita at Johnstown Flood Building.—NOTES.—George Middleton is nursing a sprained ankle.—Billy Smyth and Marie Hartmann were married here before. Miss Hart-

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EUGENE CLINE, 22½ S. Broad St., Atlanta, Ga.

mann left with the Irwin show.—James P. Cullen has gone to New York.—Al Fields has finally left.—Ella Duryea, who has been ill, is here for a stay.—Louis Pincus spent Sunday here.—Bonnie Thornton is among the visitors.—Charlie Connolly is here ahead of Sam Bernard.—Eddie Rosenbaum has returned to New York to look after Maurice Levi's Jubilee Week at Manhattan Beach.—Charles A. Morgan is stage manager of "School Days."—Janet Priestman made her first reappearance on the stage since her recent marriage in Edwards' show and was presented with several floral offerings the opening night.—Clarence Stewart is now treasurer of Nixon's Apollo.—Georgia Kelley (Mrs. Dan McAvoy) will entertain her sister, Ethel Kelley, who is with "Fanny Ruffles."—Cheridah Simpson lingers here awaiting her vaudeville contracts.—Ben Harris is entertaining his brother, Sam Harris, of Bridgeport, Ct.

AUSTRALIAN NOTES

By MARTIN C. BRENNAN.

104 Oxford St., Paddington, Sydney, July 5.

OPERA HOUSE (Melbourne).—Mr. and Mrs. H. A. Meymott, English sketch artists, are making a huge success. Regan and Ryan, J. P. Ling and Charles Midase are going big. Also here are Irving Styles, Les Warton, Musical, Ibsen, Muriel Andrews and others.

GAIETY (Melbourne).—Hagan and Fraser, Frank York, Maggie Fraser, Dollie Keldie, Eunice Hemmings, Jim Marion, Lessa and Rexo, Wally Edwards and others.

Albert McKisson, the well-known acrobat, is down and out with a broken arm. This is his first serious accident for many years.—The new vaudeville club have secured premises in King street, Sydney, where the management hopes to have things in thorough working order within a week or two. In the meantime the A. V. A. is still pursuing the even tenor of its way, and has now developed into a social club, though there is a hope that it may try for better things. Still, if it continues as it is doing now, it will serve a very good purpose.—Rickards' New Zealand Company are doing enormous business, the show being the most successful vaudeville venture ever exploited in the Dominion.—Now that the American feet are within coo-coo of us, the market has been inundated with patriotic and sentimental songs, almost every musician of note here being responsible for something or other. I have sampled several during the week and only one came up to expectations; the majority were feeble, whilst a few were merely hallucinations of a disordered mind. Truly every cup of sweetness has its bitter pill, and if your sailors have to put up with a fraction of the music it is intended they shall, then they'll need another hospital ship.—There are no American vaudeville acts coming over yet awhile, though we have three new American dramatic and musical comedy companies amongst us just now.

ASHLAND, KY.

MAJESTIC (S. L. Martin, mgr.)—Mildred Le Roy, singing, good; The Heclaws, song and dance,

"THAT" Quartet

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SEPT. 7.—ALHAMBRA, NEW YORK.

SEPT. 21.—SHEA'S, TORONTO.

OCT. 5.—COOK'S O. H., ROCHESTER.

SEPT. 14.—SHEA'S, BUFFALO.

SEPT. 28.—TEMPLE, DETROIT.

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 Sept. 7—Buffalo (Shea's).
 " 14—Toronto (Shea's).
 " 21—Chicago (Haymarket).
 " 28—Indianapolis (G. O. H.).
 Oct. 5—Cincinnati (Columbia).
 " 12—Louisville (Mary Anderson).
 " 19—Chicago (Haymarket).
 " 26—Travel.
 Nov. 2—St. Paul (Orpheum).

Nov. 9—Minneapolis (Orpheum).
 " 16—Sioux City (Orpheum).
 " 23—Omaha (Orpheum).
 " 30—Des Moines (Orpheum).
 Dec. 7—Kansas City (Orpheum).
 " 14—Memphis (G. O. H.).
 " 21—New Orleans (Orpheum).
 " 28—Travel.
 1909
 Jan. 4—San Francisco (Orpheum).

Jan. 11—San Francisco (Orpheum).
 " 18—Oakland (Orpheum).
 " 25—Oakland (Orpheum).
 Feb. 1—Los Angeles (Orpheum).
 " 8—Los Angeles (Orpheum).
 " 15—Travel.
 " 22—Portland (Orpheum).
 Mar. 1—Seattle (Orpheum).
 " 8—Travel.
 " 15—Spokane (Orpheum).
 " 22—Travel.

Mar. 29—Butte (Orpheum).
 April 5—Salt Lake City (Orpheum).
 " 12—Denver (Orpheum).
 " 19—Travel.
 " 26—Chicago (Majestic).
 May 3—St. Louis (American).
 " 10—Milwaukee (Majestic).
 " 17—Travel.
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good; James Thomas, musical, pleased; Teed and Lasell, German comedy, very good.

BUCKER.

BALTIMORE, MD.

NEW MONUMENTAL (Montague Jacobs, mgr.).—Miner's "Americana" have a new burlesque named "Morocco Bound," a laugh getter of the first order. Francis and Rogers open the olio with a neat singing and dancing act, but some of the talk is a little old; Wilbur Dobbs and Company, in "A Country School," is taken from the afterpiece used by this show last season; Gertrude Fluke makes use of Alice Lloyd's mirror effects and scored a hit with it; Chick and Chicklets do

good work on the wheel; Frankie Grace, assisted by William Grace, is the new billing of the Two Graces; they have some new talk and songs and were the hit of the evening. The house was good at both shows Monday.—GAYETY (W. L. Balluff, mgr.).—With new and many changes of costumes a large and sprightly chorus, "The Lid Lifters" are 100 per cent. better than last season. Rose and Ellis are prominent in the olio; they have a barrel jumping act that is a thriller; Hickman and Jess, in "On the Links," good; Hattie Mills, songs, big hit; Jack and Helen Davis, buck dancing on skates, very good; Walker and Barrett do excellent work in burlesque but should get something new for their number in the olio. Business very good.—NOTES.—Montague Jacobs has replaced Col. Sam. M. Dawson as manager of the New Monumental. Col. Dawson has taken hold of the managerial reins at the Bijou, Philadelphia.—Chas. Sadler has returned from a two months' stay with Pat Kelly at Atlantic City. While under Pat's training he lost 47 pounds; weight at present, 264; he is at his old post as treasurer at the Monumental.—The Maryland opens Sept. 7. The interior has been renovated and repainted. The outside will have new electric signs with enough lights to illuminate two city blocks.

JOHNNY MEYERS.

BEAUMONT, TEX.

LYRIC (Rupert Cox, mgr.).—Week 17: La Rose, contortionist, good; Harry-Fen Dalton, monologue, hit; Nully and Box, good; Kyle and Gurney, in "Her Awful Husband," good.—PASTIME (John I. Pittman, mgr.).—Midge Fox, tramp monologue, good; Dixie Warfield, soubrette, well liked; Joe Evans, III, songs, good; The Hermanns, strong act, excellent.

GEORGE B. WALKER.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10.)—Julius McVicker and Company, in "A Couple of Cocktails"; Annie Blanche and Company, in "Freckles" (New Acts); Pertina, the dancer, excellent; Netta Vesta, good singer; Cookley and McBride, up to date; Felix Adler, good; "Water Melon Trust," pleasing; Four Nightingales, acrobats, best.—GARDEN (C. E. White, mgr.).—"Knickerbockers" opened 22 to a packed house, giving one of the best costumed and talented burlesque shows seen here in years. In the "Joy of Living," Clyde Darrow and the company made a big hit. The California Trio, Elliott and Neff, Morton and Dixon, all found favor in the olio.



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CLEVELAND, O.
KEITH'S (H. A. Daniels, mgr.).—Bill headed by R. C. Hiers. Others: Conn. Downey and Willard, in sketch. "The Kountry Kids"; Muller, Chunn and Muller, hoop rollers; Chas. Mack and Company, sketch; Nelson Downs, coloss; Mile. Olympia Beavall, dog and pony show.—STAR (Drew & Campbell, mgrs.).—"Ideal." WALTER D. HOLCOMB.

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and the following bill: Three Fantoms, ring act, very good; Barnes and Crawford, comedy sketch, making a hit; Harry Walters, Hebrew comedian, there with the goods; The Daily Comedy Trio, comedy singing, talking and dancing, meets with approval; Wolf and Zedella, comedy acrobats, good.—NOTES.—Aug. 31 will be the opening day of the Majestic Theatre.
B. O.

FALL RIVER, MASS.

PREMIER (L. M. Boas, mgr.).—Moving pictures and Bell and Oliver, musical act, passable; Dalays, roller skaters, hit; Burke and Bridge, acrobats, good; Francis and Cross, comedy sketch, very good; Barrymore and Company, sketch, pleased; Sadie Graham, ill. songs, good.—PURITAN (F. W. Hooper, mgr.).—Moving pictures and Walter Stead, character singer, good; Arthur Cody, wooden shoe dancer, very good; Lydia Dreams, ventriloquist, a hit; John Bohan, blackface comedian, excellent; Grace Davenport, ill. songs, very good.—PLEASANT ST. (James Mason, mgr.).—Moving pictures and Gronley and Brehnan, comedy sketch, good; Lloyd and Crawford, songs and dances, very good; W. H. Burke, harmonica king, hit; Ray Davis, ill. songs, excellent; Mason and Doran, held over, good.—SCENIC (Geo. Graham, mgr.).—Moving pictures and ill. songs by Geo. Graham.—LINCOLN PARK (J. W. Phelps).—Lincoln Park Opera Company in "Boccaccio," comic opera.—NOTES.—George B. Willey has been appointed manager of the Savoy and the Academy of Music for the sea-

son of 1908-1909.—William Manning, formerly of the Bijou Theatre, has been appointed treasurer under Manager Willey for the Savoy Theatre.—Savoy Theatre opens for vaudeville Sept. 7th.
B. F. RAFFERTY.

FORT WAYNE, IND.

ROBISON PARK (Geo. H. Fisher, mgr.).—Closing bill of season. Rose Royal and Horne, strong feature; Gaston and Green, good; Gillihan and Broeze, laughable; Rose and Severna, comedy sketch, pleasing; Finn and Ford, very good.—MAJESTIC AIRDOME (F. A. Biemer, mgr.).—Clark and Duncan, pleased; Pero and Wilson, juggling, clever; The Musical Forests, good; Shean and Williams, comedy talking, went big; Frank Jones, ill. songs, fine.
H. J. B.

GALVESTON, TEX.

ELECTRIC PARK (Chas. Hildenbrand, mgr.).—Week 17: Johnnie Gulse, female impersonator, eighth week, best ever here; Leo Beers, baritone, tenth and last week, fine; Prof. Milhard's Goats and Bears, good; La Moya, "Salome," third week, sensational drawing card.
HILDENBRAND.

HAMILTON, O.

NEW GRAND (McCarthy & Ward, mgrs.).—Rose and Severna, good; Traak and Montgomery, clever; Sid Baxter and Co., aerial cyclists, good; Two Grays, vocalists, excellent; LaRose and Hatfield, comedians, good.
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THREE MUSICAL TOYS

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JAMESTOWN, N. Y.

CELEBRON (J. J. Waters, mgr.).—Fred Ray and Co., fine; Dillon Bros., parodies, excellent; Quaker City Quartet, good; Stafford and Stone, novelty, and Ella Richards, wire, pleased.
L. T. BERLINER.

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.).—20-22: Martin J. Guild, monologue, good; Wagner and Gray, in a Japanese sketch, "Won at Last," good. It is freely borrowed from Ade's "Slim Princess." Steele and Sibley, comedy sketch, fair. 24-26: Melrose and Elmer, "kid" sketch, good; Adams and Winfield, songs and dances, fine. Business improving.—CAMBRIA (H. W. Scherer, mgr.).—"Broadway Gaiety Girls," 20: good show and business.—LUNA PARK (Phil Caulfield, mgr.).—Vaudeville, four acts a week, will be in theatre balance of season.
JBSTICAM.

KANSAS CITY, MO.

CENTURY (Jos. E. Donagan, mgr.) opened 23 with "The Empire Burlesquers" and Roger Im-

hoff as the star. The show at the first performance pleased immensely. A chorus of 20 girls added interest. The costumes were all pretty and the new scenery which has just been placed in the theatre gave a brilliant effect. Imhoff was given a big reception. The olio, consisting of six specialties, can be considered way above the average. The Bennett Sisters well received; Montambo and Bartell, acrobats, good; Imhoff and Corinne, "In a Strange Hotel," excellent; John A. West, musical comedian, good; Howard and Linder, comedy sketch, pleased; Armstrong and Levering, cyclists, good work.
O. P. CRANDALL.

KNOXVILLE, TENN.

CRYSTAL (Scott Leslie, mgr.).—Musical Smiths, comedy musical, well applauded; Billy Browning, blackface singing and dancing, pleased.—NOTES.—The Airdome put on a vaudeville bill of four acts last week, but it did not prove a financial success. The house is dark this week.—Staube Theatre opens its season to-day with the Jewell Kelly Stock Company for the week. They advertise special vaudeville attractions between the acts.

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"BETRAYED BY A HANDPRINT"

Mrs. Wharton, a dashing widow, gives a house party at her beautiful villa in honor of the presentation to her of a handsome diamond necklace by her fiance. During the evening, Bridge Whist is participated in by a number of the guests, among whom is Myrtle Vane. Miss Vane is playing in wretched luck, but she still plays on in the vain hopes of the tide of fortune turning, until at last she stakes her all and loses. As one of the guests, there is an eminent palmist. Sheets of paper are prepared and each imprint their hand on a sheet to be read by the erudite soothsayer at his leisure, and so are left on the drawing-room table. All have now retired, but there seems to be a sleepless night before Myrtle, for she suffers mental agony, until the thought of the necklace flashes before her mind's eye. The more she thought of it, the more unconquerable became her covetousness, until the indomitable determination to secure them seized her, but how? There was but one way—by the window, and this undertaking was decidedly hazardous, for it meant that she must crawl along upon the narrow ledge between her window and that of Mrs. Wharton. But when a woman will, she will—so she makes the trip without mishap, secures the necklace, and makes her way back to her apartment. She cuts in two a bar of soap, and hollowing it out, places the treasure inside. Meanwhile, Mrs. Wharton, aroused from her slumber, intuitively looks to her diamonds, but finds them gone. "What's this? A clue!" On the dresser there is a sheet of the palmist's paper on which there is handprint of dust. Down to the drawing room for the corresponding imprint. There it is and signed "Myrtle Vane." To Miss Vane's room goes the furious Mrs. Wharton, and during the scene that transpires, the soap is brushed from the table and breaks open, exposing the necklace. At the recovery of the jewels, Mrs. Wharton's anger subsides and she is inclined to be charitable towards the unfortunate girl kneeling at her feet, so she forgives her.

LENGTH 885 FEET

Released September 4th

Monday Morning in a Coney Island Police Court

Sunday night is a most busy one for the coppers of the world's greatest playground, and the cooler on Monday morning is jammed with a fascinated mob of law-breakers. Quiet reigns as we enter the Hall of Justice, for Bobby, the page, is in the land of nod, while Clarence the cop is snoring that beautiful sonata "Please go 'way and let me sleep." Regina, the scrubwoman, arouses them, and Bobby, with the bell, opens court. The first to arrive are Mr. Ignatius O'Brien and Mr. Diogenes Cassidy, the attorneys. Then ta-ta-ta-rah!—the Hon. Patrick Henry McPheeney enters. He is awfully brutal to Clarence, and snatches the cigarette from his mouth, hurling, yes, hurling it to the floor, curse him! The Judge has a large gavel, with which he calls the court to order; also using it upon occasions on the heads of the learned attorneys, when they become too demonstrative. The first prisoner to be tried is Happy Hooligan; next comes Serpentine Sue, the snake charmer, arrested for exercising her subtle conjurations on a frankfurter, in lieu of the delinquent nickel. Two small boys are then brought in, charged with having shot the chutes. Diogenes' plea in their behalf brings forth such a flood of tears that the urchins float out on the tide. Flossy, the pride of the boardwalk, has been so indiscreet as to wear a sheath-gown, and an over-zealous cop pinches her, but his Honor's hitherto flinty heart melts like an icecream block perched on the equator. Scrappy Rosenberg and Izzy McManus are next hauled in for prize-fighting, so are allowed to give a sample of their talents. A spirited bout now takes place, which concludes with the pugs knocking out everybody in the Court and then beating it.

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